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"MARGARETHE DE VOS"

by Anthony Van Dyck
SEE ARTICLE ON PAGE 3

1ST MAY 1931

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*Semi-monthly, October to May, inclusive; monthly,
June, July, August and September*

Editorial and Advertising Office: 116 East 59th St.
NEW YORK CITY
Telephone: Volunteer 5-3571
Western Office: 2832 E. 23rd St., Oakland, Cal.

EUROPEAN OFFICE
26, rue Jacob Paris, France
Telephone: Littre 43, 55

Published by THE ART DIGEST, INC.: Peyton Boswell,
President; Joseph Luyber, Secretary; Peyton
Boswell, Jr., Treasurer.

Entry as second class matter at the post office in
New York, N. Y., pending.

Subscription Rates, NATIONAL EDITION
UNITED STATES\$3.00
CANADA\$3.20
FOREIGN\$3.40
SINGLE COPIES25c

Subscription Rates, DE LUXE EDITION
U. S.\$5.00 FOREIGN\$5.40

Editor-in-Chief.....PEYTON BOSWELL
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European Editor.....H. S. CIOLKOWSKI
Pacific Editor.....FLORENCE WIEBEN LEHRE
Business Manager.....JOSEPH LUYBER
Circulation.....MARCIA BOSWELL HOPKINS

Vol. 5 1st May, 1931 No. 15

Van Dyck at 20

The portrait study of Margarethe de Vos by Van Dyck, which occupies the cover of this issue of THE ART DIGEST, is interesting not only as a work of art done while the master was under the influence of Rubens, but for the personality of the sitter. She was the wife of Frans Snyders, famous animal painter and collaborator of Rubens, and the sister of Cornelis de Vos, Flemish master to whom is credited the introduction of the painting of family groups. It has just been acquired by the Boston Museum from Arthur Edwin Bye, dealer, of Philadelphia.

This painting was acquired in 1799 by Robert Vernon, great English art patron, and remained in the Vernon collection until it was sold in 1928 by the present Lord Vernon. It is a charming and spontaneous work of Van Dyck's early years (he was barely 20), painted with a simple palette of rich, deep tones, and was evidently an accurate record made for future portraits. The artist concentrated on essential elements—the structure of the head, the modelling of the features, and the expression of the eyes and mouth.

A larger painting of Margarethe de Vos, thought to have been developed from this study, was for many years in Warwick Castle, and is now in the Frick Collection, New York.

Score One for Rembrandt

While a girl student was copying a famous painting in the Art Museum, an old lady stopped to watch her at her work. Comparing the student's copy with the original painting, she remarked, "I think you did it better the first time, my dear."—*Boston Transcript*.

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Halicka



"Rugby," by Halicka.

The first showing in America of the paintings of Halicka, one of the most outstanding of French women painters, is being held at the Crillon Galleries in Philadelphia until May 9. Reproduced above is "Rugby," a canvas typical of her style.

In America Halicka is already represented in the collections of Mrs. Chester Dale, Mrs. John Alden Carpenter, Mrs. Marie Harriman, the Barnes Foundation, Bernard Davis, Maurice Speiser.

Paintings for Hoover

Three oil paintings, executed at the request of President Hoover, depicting scenes from the village of Ellerstadt in the Rhenish Palatinate, the home of the President's ancestors, recently arrived in the United States. They are the work of Heinrich Lauer, German painter, who was given the commission after a German genealogist ascertained that Mr. Hoover's ancestors came from Ellerstadt.

The President's ancestors owned the Huberhof, or the Huber homestead, demolished in 1900. One of the Hubers, named Andreas, emigrated from the village early in the XVIIIth century, and in 1738 became a citizen of Pennsylvania. After Americanizing his name to Andrew Hoover, he built a grist mill in Maryland at a spot still known as "Hoover's Mill." The paintings represent the old ancestral home with the surrounding buildings, the village of Ellerstadt, with the vineyards and the Black Forest in the background, and another view of the hamlet set off against the Haardt Mountains.

Chinese Artists' Exhibition

Yun Gee, a 25-year-old Chinese artist, is holding his first exhibition in New York at the In Tempo Gallery, 49 East 9th St. Last year Yun Gee held a successful exhibit of his works at the Bernheim-Jeune Galleries in Paris.

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OPINION OF THE WORLD

European Editor
H. S. CIOLKOWSKI
26 rue Jacob, Paris

Volume V

New York, N. Y., 1st May, 1931

Number 15

Thomas á Becket's



Thomas á Becket's Cup

Reproduced above is the Howard Grace Cup, which is believed to have been the personal drinking-vessel of St. Thomas á Becket. Owned by the Duke of Norfolk, it will be auctioned at Christie's in London on May 12. The part of it used by Thomas á Becket is the font-shaped ivory bowl, and it is assumed that Katherine of Aragon, the first wife of King Henry VIII, added the silver-gilt mounts after the bowl had been bequeathed to her by Sir Edward Howard, the Lord High Admiral, who died while fighting in 1513. The London Hallmark for 1525 is on the mounts.

The queen's badge, a pomegranate, is in evidence four times. The jewels are pearls and garnets, and the figure is that of St. George slaying the dragon. When Katherine died, the cup reverted to the Howard family.

Model Is 100 Years Old

Captain Maurice Bernhardt, who claims kinship with the French actress Sarah Bernhardt and who for many years was a model for the classes in the school of the Art Institute of Chicago, has just reached the age of 100 years. He still loves to tell how he shared captivity with Emperor Napoleon III after Sedan and of his acquaintance with Lincoln while serving in the Civil War on the Union side.

"Oh, Wad Some Power the Giftie Gie Us,"—



"Royal Cortissoz," by Peggy Bacon

How the critics appear to the criticized is revealed in Peggy Bacon's pastel caricature-portraits, being shown at the Downtown Galleries, New York, until May 10. The show includes seventeen caricatures in pastel of persons noted in the art and literary world. Among those portrayed are Henry McBride, Royal Cortissoz, Heywood Broun, Murdock Pemberton, Marsden Hartley, Carl Sandburg, E. Weyhe, Corburn Gilman, Charles Daniel, Ernestine Evans and Edith Halpert.

Here the well-known art critics of the Metropolis are shown finding the right thought



"Henry McBride," by Peggy Bacon

about pictures, balancing ideas and teacups, or pondering over the fate of American art; here are writers carrying an adequate pressure of spiritual afflatus and art dealers offering their particular brand of "soul food" to the reluctant American public. There is also a "self" caricature of Peggy Bacon.

Miss Bacon, who is the wife of the painter Alexander Brook, previously found material for her satirical etchings in restaurants, speakeasies and among the habitants of Greenwich Village. In her etchings, she portrays human nature at its worst, stripping her subjects of all the pretty pretensions they may use to cover up with.

Thieme Leads

It is too early to give the final result of the voting of the "citizens' jury" at the Twelfth Annual Exhibition of American Painters and Sculptors at the Los Angeles Museum, but two weeks before the closing date "The Wharf" by Anthony Thieme of Boston, priced at \$800, was far in the lead as the most desirable picture to be bought. The "citizens' jury," to which anyone is eligible, will select four works.

"After the Storm," \$800, by W. H. Price, Pasadena, stood second, and "Winter's Kingdom," \$600, by Leland Curtis, Los Angeles, third.

Assyrian Reliefs Sold

Two Assyrian reliefs presented to Union College, Schenectady, N. Y., in 1853 by Rev. W. F. Williams, American missionary, have been sold to E. Edward Wells of New York. They were taken from the walls of a palace at Nimrud, excavated during the years 1846 and 1847 by Sir A. H. Layard for the British Museum. They were part of a wainscote in the great hall of Ashur-Nasir-Pal II, who reigned 883-859 B. C.

Hogue Wins Three Prizes

Alexander Hogue was the big prize winner at the fourth annual show at Dallas, Texas. Besides the second prize in landscapes and the third in portraiture, he was awarded the \$500 purchase prize for a painting to form part of the permanent collection of the Dallas Art Association with "The Sophisticate," a portrait of Elizabeth Paige Shutters.

Other prizes: Portrait—first, Everett Henderson, "Grace Turner;" second, Grace Turner, "Doris." Landscape—first, Edward G. Eisenlohr, "In the Lowlands;" third, John Douglas, "The Adobes." Still Life—first, Inez Staub, "Chrysanthemums;" second, Jessie Aline White, "Sunflowers;" third, Lloyd Goff, "Purple and Black." Figure—no first; second, Frank Klepper, "Flames of Life and Suppenna;" third, Charles McCann, "Wurtzberg Market." Interpretations of Industrial Dallas—first, Lloyd Sargent, "Dallas;" second, Lloyd Goff, "Corner of Harwood and Jackson;" third, Charles T. Bowling.

Heads Tilden-Thurber Galleries

Leo Robinson, formerly of Boston and New York, has become director of the art department of the Tilden-Thurber Corporation, of Providence, R. I.

He Married the Cook and Painted No More



"A Road in the Woods," by Meindert Hobbema.

The above picture is "A Road in the Woods" by Meindert Hobbema (1638-1709), Dutch artist who was a human camera before the camera was invented. He took an oblong piece of glass, with jet-black paint smeared on the back, picked a picturesque scene, set the glass before him and painted exactly what was reflected in it. Because he painted before the English John Constable (1776-1837) established a new era in landscape painting, he did not even know that trees were green. He painted them brown.

This Hobbema landscape has been paid for out of the William Rockhill Nelson Trust and is to be one of the many old masters that will add to Kansas City's glory. Nelson, owner of the Kansas City Star, left lots of money, and Harold Woodbury Parsons was named "art adviser" to spend the income. Already perhaps \$2,000,000 has been laid out.

Fortunately, if not all of these "old masters" prove to be up to name and age, restitution can be demanded.

If Nelson's money could have been spent under his will for art that is significant to the present generation, just as the money of the Medicis was spent for the works of contemporary Florentine artists expressing the Medici era, several hundred paintings by the best American, English, French, German, Scandinavian, Russian, Slavic and Far Eastern artists could have been purchased—and Kansas City would now have a collection worthy of the memory of William Rockhill Nelson, instead of a collection for future experts to fight about.

But Kansas City, it is said in New York's commercial galleries, wants big and showy old masters, that will give the people out there the dead Nelson's "money's worth."

As a matter of fact, many competent authorities believe that there are dozens of American artists of the present day, and dozens of others in Europe, who are producing as great art as Michelangelo, Raphael, Leonardo, Rembrandt or Velasquez ever created. Our American, and English, and French artists are expressing their age, and they are doing it well.

The Hobbema is typical enough. It represents the art of a man who painted assiduously, with the aid of his black mirror, until at the age of

30, in 1668, he married the cook of the mayor (burgomaster) of Amsterdam. The cook, through her influence with the mayor, got him the municipal job of gauging wine casks, and thereafter he painted no more. All the many Hobbemas in American collections were executed before Hobbema married the cook.

Mr. Nelson in leaving \$3,500,000 for the erection of a gallery and \$12,000,000 as an endowment fund, stipulated that there should be bought no works by an artist who had been dead less than 30 years. Even at that, the Trust has quite some latitude. Inness, Homer, Ryder, Copley, Stuart, Daumier, Manet might be purchased—and, in another five years, a Cézanne.

Mr. Nelson changed his will five times. If he had lived a little longer probably he would have removed the "old master" restriction. In deference to his memory and for the good of Kansas City, the trustees could very well and with honor practice the following two methods which are recommended to them by THE ART DIGEST: In the case of dead American masters, such as Bellows, Henri, Davies, Eakins, etc., they can take from art dealers options for 24 or 19 or 14 years, with all paid down except \$1, and the dealer will "loan" the picture until the option expires, when the Nelson Trust will pay the \$1 and become the owner. In the case of living artists, like Burchfield, Marin, Luks, etc., the trustees can buy a worthy old master and the dealer can make the Trust a present of a \$2,000 Marin water color or a \$5,000 Luks. There is virtue in generosity.

A list of "important acquisitions" by the Nelson Trust, submitted to THE ART DIGEST by Mr. Parsons, follows:

"Portrait of George Ashby, Esq.," by Sir Joshua Reynolds.
 "Sir George Abercromby, Bart.," and "Lady Abercromby," by Sir Henry Raeburn.
 "Sir Richard Springell," by Sir Peter Lely.
 Amphora, Greek terra cotta, Vth Century B. C.
 "A Parliament of Birds," by Melchior d'Hondecoeter.
 "Interior with Seated Figures," by Frans van Mieris.
 "Portrait of Sir George Cooke, Bart.," by John Singleton Copley.
 "Portrait of Don Ignacio Omulryan y Rourera," by Francisco Jose de Goya y Lucientes.
 Painting representing the Apparition of the Angel to Hagar and Ismael in the Desert by Giovanni Battista Tiepolo.
 "The Falls," by Gustave Courbet.
 "Interior," by Quiryn Breklenkam.
 Khmer Head.
 "Lord Farnham," by George Romney.
 Bronze Statuette of a Bearded Hero holding a

An Expert's Error

No American newspaper or periodical has printed a line about the scandal of the Antonello da Messina, which has recently shaken the art world of Italy, and the final disposal of which is in the Milan courts. Yet the newspapers of Italy, especially *La Corriere della Sera* of Milan and *La Nazione* of Florence, have printed pages about it.

In 1929 Señor Cambo of Barcelona, financier and former Spanish cabinet minister, bought of Achille Chiesa, Milan dealer, "The Little Monk," authenticated by Bernhard Berenson as a genuine work of Antonello da Messina. He paid 1,500,000 lire of which 440,000 lire went to the Italian government as export tax.

A few months after Señor Cambo hung the picture in his collection (the finest in Catalonia) he received a letter from Prof. Mancina, a picture restorer of Milan, warning him the work originally cost only a few hundred lire and had been made over into an Antonello. He hastened to Italy in his private yacht, and encountered Prof. Moroni, another restorer, who admitted he had been employed to effect the transformation, and that the original work was a very poor but genuine fifteenth century picture by an obscure artist named Cavazzola.

Señor Cambo demanded restitution, which was refused. He sued in the Milan courts, and the evidence, much of it sensational, caused a great scandal in Italy, and resulted in the court deciding that the work was not an Antonello. The court, however, is still considering phases of adjudication.

The case is of much interest in America because nearly all the Italian old masters sold in America in the last two decades have depended on Berenson's authentication. He is the author of several large books, on which hundreds of pictures mainly depend for their pedigrees.

THE ART DIGEST has just received an extensive set of clippings from Italian newspapers, which have not yet been fully translated; together with some direct information.

dagger in his left hand. (Etruscan—B. C. 500).
 "Portrait of Antoine Perrennot de Granvella," by Titian.
 "L'Attente," by Jean Francois Millet.
 "Portrait of Rt. Hon. John Foster, afterwards Lord Oriel," by Gilbert Stuart.
 "The Entrance to the Grand Canal, Venice," by Francesco Guardi.
 "Evening," by Aelbert Cuyp.
 Buddha seated on the Naga, Khmer, Xth-XIth century.
 "The Little Conception," by Bartolommeo Esteban Murillo.
 "Penitent Magdalene," by El Greco.
 "Pasturage in the Touraine near Chateau Leval-leris," by Constant Troyon.
 "Rape of Europa," by Bernardo Cavallino.
 "Landscape," by Michele Marieschi.
 "Portrait of Old Parr," by Peter Paul Rubens.
 "Portrait of a Young Girl looking over her Shoulder," by Jean Baptiste Greuze.
 "Portrait of a Young Boy," by Jacques Louis David.
 "St. Hubertus," (Flemish after Durer).
 "Les Sevreuses," by Jean Baptiste Greuze.
 "The Story," by Theodule Augustin Ribot.
 Relic Cross of Gilt Silver (German).
 "Painting," by Turner.
 "Saulaie au Bord de L'eau," by J. B. C. Corot.
 "The Villa Malcontenta on the Brenta," by Michele Marieschi.
 "Primitive," Catalan (1400).
 "Venus After the Bath," (Bronze) by Giovanni Bologna.
 "Repose," by Thomas Gainsborough, R. A.
 "Landscape with a Piping Shepherd," by Claude Lorrain.
 "Coming Storm," by N. Diaz.
 "Landscape," by Zuccarelli.
 Monstrance of Gilt Silver, containing the Finger of St. John the Baptist (about 1400) (Lower Saxony).
 "A Youth with a Black Cap," by Rembrandt.
 "A Road in the Woods," by Meindert Hobbema.

Modern Note Dominates at Chicago's Water Color International



"Street in Paris," by George Grosz. Blair Prize (\$400)



"Interior," by A. Dunoyer de Segonzac. Watson F. Blair Prize (\$600).



"Woman in Interior," by Charles Dufresne. Logan Medal and \$500.

Contrary to the ever increasing assertions that modernism is on its "last legs," the modern note rings out clear and loud at the 11th International Exhibition of Water Colors, being held until May 31st at the Art Institute of Chicago. The awarding of the first three major prizes to A. Dunoyer de Segonzac's "Interior" (Watson F. Blair \$600 prize), Charles Dufresne's "Woman in Interior" (Logan medal and purchase award of \$500), and George Grosz's "Street in Paris" (Watson F. Blair \$400 prize) furnish an indication of the general trend of the show.

The European section this year is particularly large, presenting an unusual opportunity to study and evaluate works by the leading contemporary European artists in comparison with the achievements of Americans. Not only are there water colors in the strictest sense of the word, but pastels, gouaches, drawings, monotypes and miniatures are also included. Other prizes: Logan \$250 prize, Milton Avery, "The White Horse;" Logan \$150 prize, Ward Lockwood, "Melting Snows;" William H. Tut-hill purchase prize of \$100, William Sommer, "Portrait of a Boy." Robert Eskridge, Joseph W. Jicha and Charles H. Wilimovsky served on the jury.

"The French section," said the Institute's *Bulletin*, "is unusually large and significant, not only in the catalogue of prominent names, but in the high and personal quality of its entries. A water color in France is not usually

a finished or detailed affair; it is more apt to have the quick, summary quality of a sketch, the dash and charm of a first thought. The several examples of de Segonzac show this type of water color at its best . . . Dufresne and Berthe Martinie bring to the gouache something of the full meaning and stronger forms of painting in oil.

"It is interesting to observe that the informal quality is beginning to penetrate into other countries and bringing to other arts than French a fresh, unhackneyed appeal. Germany, which is fortunate to possess a strong Gothic tradition, has been able to unite its fervent caricature and decorative principles with certain elements of post-impressionist technique. George Grosz and Otto Dix are among the outstanding expressionists.

"On the other hand the English seem about to have exhausted their tradition, which a hundred years ago made them the best water color painters in Europe. A certain tediousness pervades many of these exhibits. The Belgian group seems halfway between the French and the German.

"The American section, as usual, represents several tendencies. A group of younger artists are continuing the tradition begun by George Bellows of looking at American life slyly and satirically. The caricatures of William Cotton, the drawings of Alexander Brook, Peggy Bacon and Wanda Gag are a welcome relief in the

self-consciousness of much of our own effort. Once again the American artist finds motifs in the scene he knows best, and the sincere expressions of such men as Burchfield, Hopper and Glenn Coleman balance the more decorative qualities of Charles Demuth, Rockwell Kent and Stuart Davis. The American landscape is portrayed as dynamic poetry by the leader of the group, John Marin."

Every year a large group of water colors by a single artist is featured in a special gallery. Max Weber is the choice for 1931.

If, as the *Bulletin* of the Art Institute of Chicago states, English artists have about exhausted the tradition which made them pre-eminent as water colorists, London art critics are unconscious of the fact, judging from the way they are receiving the numerous exhibitions in the medium this spring. Both of England's two great centers for the exhibition of water colors—the Royal Society of Painters in Water Colours, founded in 1804, and the New Society of Painters in Water Colours, founded in 1831—are holding their annuals to the accompaniment of much written praise.

Frank Rutter of the London *Sunday Times* draws particular attention to the achievements of the newly elected members and the "scholarly drawing," "clear color," "brilliant realism" and "good taste" of a number of the exhibitors.

"Hoffmann Cars"

Modernist design has achieved an official triumph in Austria. The governmental Austrian Railways has commissioned Prof. Joseph Hoffmann, whose style of decoration before the world war was internationally called "the Hoffmann idea," to design two types of railway coaches—one for suburban trains and one for long-distance travel with first class and second class compartments. Some of the suburban cars are already in operation, and examples of the long-distance coaches are now being constructed. The engineers of the Austrian Railways, according to the Viennese newspapers, have shown great understanding of Prof. Hoffmann's ideas, and have given perfect co-operation. The cars are described as combining beauty and usefulness, and to be superior both artistically and technically to the old types.

Prof. Hoffmann has just celebrated his sixtieth birthday. He is honored in Austria as the nation's greatest architect, the creator of a style which has spread over the whole world. A special exhibition of his plans and works has been arranged in Vienna and a commemorative vol-

ume has been brought out, whose contributions have come from all over the world.

A Remarkable Find

Michael J. Mueller, professor of painting at the University of Oregon, whose "Elizabeth Trumbo" was reproduced in *THE ART DIGEST* of 1st November, 1930, is an amateur paleontologist. While in the John Day fossil beds of central Oregon he came across a pocket of ancient bones.

In putting the remains together recently he found that he had a camel the size of a shepherd dog, the greater parts of two oreodons (extinct several million years), a saber toothed tiger, a Bouguereau and a Cabanel.

A French Gesture to Spain

While Spain was having a "French Revolution," Lafitte, French banker, died and made a bequest of seventeen paintings to the Museum of the Prado, Madrid. Included are three pictures by Canaletto, a portrait of a woman by Ribera, and Van Dyck's portrait of Isabella Clara Eugenia, daughter of Philip I.

"Easy Payments"

The selling of works of art on the instalment plan has been approved by the American Art Dealers Association.

"After a careful study," F. Newlin Price, president of the organization, said in the *New York Times*, "of both the hazards and advantages of instalment selling, the business relations committee has agreed that it is thoroughly sound practice and recommends its adoption by all members of this association. A cursory check of the client's resources, a 5 per cent cash payment and a stipulation of the amount to be paid monthly are all that this committee feels necessary in opening an account of this kind.

"Only a few years ago art collecting became an important interest in a man's life only after he had retired from business and settled down to a life of leisure. Nowadays, however, the purchase of paintings and sculpture is a part of the interest of every intelligent person from his college days on. This fact has helped to make the instalment plan an imperative part of the business."

One Little Doll Got In, One Stayed Out



The Rejected "Figure and Doll," by Louis G. Ferstadt.

There is at least one disgruntled member of the Salons of America, which until May 9 is holding its tenth annual "Spring Salon" at the American Art Galleries, New York. He is Louis G. Ferstadt, whose painting, "Figure and Doll," the Salons refused to hang. It represents a nude woman, statuesquely painted, with a doll. The artist asserts that there is nothing impure in its realism, in fact that its symbolism of coming motherhood is haste, and he believes the Salons is wrong if it feared police interference because the work has already been publicly shown at the Park Avenue Galleries, at the Civic Club and at his own Studio Galleries, and that it has been praised by critics, among them Lillian Semon of the Brooklyn *Times*, who compared it with Gershwin's "Rhapsody in Blue." (It has a cold tonality of blues, greens and black).

Mr. Ferstadt asserts there are many other nudes in the show, some of which he deems to be vulgar. Incidentally, there are several other doll pictures, one of which is herewith reproduced along with the rejected work, which is somewhat disguised by means of a white band in deference to *THE ART DIGEST's* previous experience with the postoffice department.

This year's "Spring Salon" is undoubtedly



"Doll with Glass Tulips," by Edith Walton Everett.

the best one yet. It is extensive, there being 502 works by 381 artists. The organization is now definitely a rival of the Society of Independent Artists. The whole nation is represented. All manner of artists are there, from the academic to the most radical, but the trend of the show is overwhelmingly modernist. The exhibition is by way of a tenth anniversary celebration, for it was that long ago that the Salons was founded by the late Hamilton Easter Field, writer and painter who did so much to further art insurrection in America.

In the foreword to the catalogue, written by Elsa Rogo, wife of the artist Stefan Hirsch, a distinct patriotic note is struck. Referring to ten years ago she says "the French dealers (or the German or Italian) and the buying public in any European country backed their artists to the limit. They actually bought their works of art, by the hundreds, and into the hundreds. Even in bad times they were too shrewd to let an artist's courage or health fall. They knew the morale of the artist must be maintained. . . . The French, and even more the Germans, have known how to make propaganda, use good sales talk for their pictures. Which is all to the good. It made good humor for the American artist. It has helped him to come into his own."

tain the works of superior artists as well as those of the lesser known men. These exhibitions have been held in Paris, Brussels, Venice, Buenos Aires, Belgrade, Zagreb, Ljubljana, and Stockholm, and we are now sending out to Tokyo an exhibition which is being patronized by the Japanese Government and will be opened in November by the British Ambassador in the presence of Prince Chichibu."

Art Directors' Prizes

Announcement has been made of the awards given in the tenth annual exhibition of advertising art, held by the Art Directors Club at the Art Center, New York. The first award in each group was the Art Directors Medal, designed by Paul Manship. An additional medal designed by Gaston La Chaise was offered by Barron Collier in the group of posters and car cards. The medal winners are as follows:

Paintings and drawings in color (figure), Carl Erickson; paintings and drawings in color, C. P. Helck; posters and cards, William P. Welch; black and white illustrations, Pierre Brissaud; pen and ink, Rockwell Kent; decorative design, Howard Trafton; photographs, Margaret Bourke-White; merchandise, Alice McL. Jones; magazine covers, Carl Erickson.

"Dry Bones"

Henry Rankin Poore, prominent American artist and author of "Art Principles in Practice," "Pictorial Composition," "The Pictorial Figure" and "The Conception of Art," visited the exhibition of modern German painting and sculpture, just closed at the Museum of Modern Art. His reactions as contained in an open letter to the president of the museum follow:

"In this last installation at your galleries you have touched bottom. There could be nothing that can go deeper into the mire of an abused mentality than this, even when allowances are made for a righteous effort here and there, markedly in sculpture.

"The good which modernism has brought to art should be acknowledged. Three specific things complete our obligation thereto: the symbol, breadth for detail and greater freedom of color. These things American painters are employing in a safe and sane manner, but we are in no wise sold to the absurdities of distortion or the puerilities of the innocent eye and brain. We make the marked distinction between modern and ultra-modern art.

"It should only be necessary for you and your associates of the museum to pause long enough to take in the horizon of art from the Egyptian, Greek, Primitive and Renaissance periods and then suddenly open your eyes in the gallery of modern art to realize that instead of leading art toward its white-peaks you have headed the struggling procession into the valley of dry bones.

"What you now have on your walls is the natural seepage from the Nietzschean (the-rest-of-you-be-damned) philosophy, which in its madness destroyed the German state and which the gods now permit for the destruction of German national art—a substitution of the ego for principle, or, as Byron expressed it, 'a thing of temperament and not of art.'

"If 'mind is to replace the principles of art' the result depends implicitly upon the quality of that mind. 'As a man thinketh.' Shall we, therefore, throw art into the keeping of the pervert as well as the idealist, to that type which would revise nature down by distortion as opposed to that which strives to revise her up to the archetype, the effort of Greek philosophy?

"It is, however, the ultra-modern phase that your association believes in, if we may so understand from its pronouncements, when its sponsors evaluate Picasso's woman of the parrot face as the greatest of the century and declare that 'as an inventor Edison pales in thin air beside him.'

"That the Museum of Modern Art is playing into the hands of the proponents of ultra-modernism in advertising their wares without expense to the importers thereof, is what should be realized by this organization, at the same time giving countenance to the bold attempt to substitute a foreign product for a national art. . . .

"These varied movements in art will leave their imprint as silhouettes passing before Time's monument of art, but where the procession will eventually pause will be at the final 'restoration of authority' in the eternal principles of art."

Anna A. Hills Memorial

A memorial exhibition of the work of Anna A. Hills is being held at the Fern Burford Galleries, Laguna Beach, Cal., during May. Miss Hills, who was president of the Laguna Beach Art Association for six years, is considered largely responsible for the building of the public art gallery and the development of art education in Laguna Beach.

700 Works Sold

The effort to help the lesser known artists of England has proved successful, according to the annual report of the British Artists' Exhibitions. Sir Martin Conway, chairman of the executive committee, has pointed out in the London *Observer* that these exhibitions are entirely paid for by the founder, Sir Joseph Duveen.

"The works shown at these exhibitions are those of our lesser known artists," he said. "The whole object, in fact, is to help the lesser known man, and the best way of helping him is by selling his work. Some 700 works altogether have now been sold. Often we discover talent of the most promising kind. At the exhibition of Plymouth, for example, we discovered Mr. Lionel Ellis, who is now having a 'one man show' at the Redfern Gallery in Old Bond Street. He got his start entirely from the exhibition at Plymouth, and we have helped him since.

"Besides the exhibitions in this country, an exhibition of representative contemporary British art is held every year in some foreign capital and is guided by the British Foreign Office in its choice of sphere. These exhibitions con-

Old and New Landscape Art Hung Side by Side in New York Show



"Central Park, 1931," by Foujita.



"The Market Cart," by Gainsborough.



"The Mill," by Maurice Sterne.

Landscape through the ages, the interpretation of nature from its "discovery" by the Renaissance artists of Italy to the present day variations by the modernists, is the theme of an exhibition at the Reinhardt Galleries, New York, until May 9. About forty pictures, ranging from the Italian artist, Dosso Dossi (1479-1542), to such moderns as Braque, Utrillo, de Chirico, Foujita and Maurice Sterne, comprise this instructive show.

Several famous paintings are included—"The Market Cart" by Gainsborough, "Burning of

the Houses of Parliament" and "Burning of Rome" by Turner, "Peasants in a Landscape" by Teniers, "Nymphs in a Woods" by Corot, and "View of Rome" by Pannini. The catalogue reads like a roster of the great in landscape—Hobbema, Claude Lorrain, Hubert Robert, Courbet, Monet, Gauguin, Cézanne, Van Gogh, Seurat, Arthur B. Davies, Rousseau, Ruysdael and Renoir being some of the other artists.

Edward Alden Jewell of the *New York Times* wrote: "There are many contrasts to be studied, also many correspondences—sometimes quite startling ones, despite the fact that cen-

turies may separate the painters thus linked. The Dosso Dossi canvas, rather a large one, illustrates a scene from Ariosto's 'Orlando Furioso.' This artist's treatment of foliage recurs in the landscapes of Henri Rousseau and Jean Hugo. . . . What could afford greater contrast in the way of brush technique than the enameled surface of David Teniers' 'Peasants in a Landscape' and, say, Maurice Sterne's 'The Mill,' painted in 1931?"

By way of its own contrast THE ART DIGEST offers Gainsborough's "The Market Cart," Foujita's "Central Park, 1931" and Maurice Sterne's "The Mill."

Dr. Robinson Dead

Edward Robinson, director of the Metropolitan Museum, New York, for 21 years, died at his home in New York at the age of 73. Dr. Robinson began his long museum career as curator of classical antiquity at the Boston Museum of Fine Arts in 1885, serving until 1902 when he became director of the institution. In 1906 he became curator of classical art at the Metropolitan Museum and was made director in 1910.

Concerning Dr. Robinson, Robert W. de Forest, president of the Metropolitan Museum, said: "He was a well known archaeologist and had an intimate knowledge of classical art. We are largely indebted to him for the rapid development of our classical department, as well as for his constant encouragement of our Egyptian department."

The *New York Herald Tribune* said editorially: "Robinson was at heart a Greek soldier; his passion was for antiquity, and the classical department at the museum is heavily in debt to his taste and wisdom. But he had a lively sense of the complex responsibilities of the Metropolitan and fostered the welfare of all the schools represented within its walls, not forgetting the American. Indeed, it was during his administration that the public was permitted to enjoy, at fairly frequent intervals, those memorial exhibitions which have done

honor to Saint-Gaudens, Whistler, Chase, Eakins, Weir and numerous other American artists."

Dr. Robinson was a trustee of the American Academy in Rome, a member of the managing committee of the American School of Classical Studies in Athens, a fellow of the American Academy of Arts and Sciences, a member of the council of the Archaeological Institute of America, a director of the American Federation of Arts and a trustee of the Museum of the City of New York.

Negro Artists on Tour

Paintings by Negro artists, selected from the Harmon Foundation exhibition in New York, will be shown beginning May 4 at the Women's Educational and Industrial Union in Boston. Previously the collection was shown at Howard University, the school for colored men and women, in Washington, in the gallery fitted up in the basement of the chapel by James V. Hering. Future bookings will be arranged by the Art Center, 65 East 56th Street, New York, through Miss Byerly.

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Paris Will See Belmont's Music Themes



An Expression from Grieg's "Morning," by I. J. Belmont.

The American painter, I. J. Belmont, who has won fame in the United States through his idyllic interpretations in color of the compositions of great composers, will sail for France on May 15 to be present at the opening in Paris on June 12 of an extensive exhibition of his work at the galleries of Bernheim-Jeune. This is the first view Europe will have of the paintings which have attracted so much favorable comment by American art critics and especially American musicians.

Belmont's method is not to interpret a musical composition as a whole, but to put on canvas the feelings aroused in him by some particular passage or theme. Walter Damrosch, famous conductor of symphony orchestras, has described it as follows: "This painter has not tried to depict the dramatic characters in realistic fashion, but with beautiful color combinations, which somehow remind one of the iridescent Turner, and with vaguely outlined and spiritualized human figures he portrays the emotions which music has set vibrating in the painter's heart."

Mr. Damrosch points out the close connection between music and painting in these words: "It is always interesting to note the reactions which the artists get from the study and perception of a master work of one of the sister arts. We have examples of such influence among our musical composers. Liszt's symphonic poem 'The Battle of the Huns' was inspired by Kaulbach's famous fresco, 'The Battle of the Huns,' and Liszt depicts in dramatic musical accents this battle between the Christians and the heathen hordes led by Attila. We all know that Wagner dreamed of a union of all the arts in his music dramas, and though some of us now begin to feel that his dream of combining all the arts on an equally important basis was in some respects impossible of fulfillment, it yet was the magnificent dream of a genius."

Thirty pictures will comprise Belmont's Paris show, and among the composers who have inspired the works are Saint-Saens, Liszt, Beethoven, Gounod, MacDowell, Schubert, Rubinstein, Wagner, Grieg, Ravel, Schumann, Goldmark, Bach, Debussy, Tschaikowsky, Chopin, Puccini, Handel, Franck, Massenet, Brahms and Delibes.

Revival



"Clara R. Mason," by Margaretta Archambault.

The art of miniature painting, which for several generations was replaced to a large degree by photography, is being revived and restored to popularity in America by the numerous groups of miniature painters. The Pennsylvania Society of Miniature Painters is holding an exhibition of more than 100 portraits, landscapes, still-lives and figure studies at the Philadelphia Art Alliance. Twenty-eight artists are represented.

Dorothy Grafty wrote in the *Public Ledger*: "The charm of the old miniatures lies in their exquisite portraiture. The modern trend toward freedom of stroke seems anachronistic when attempted within such small dimensions." She says that Emily Drayton Taylor's group of portraits clings to the tradition, and that the work of Madame G. Debillemont-Chardon, president of the miniature society of Paris, differs widely both in execution and feeling from the American product. She was made a chevalier of the Legion of Honor.

Margaretta Archambault, noted for her work in oil as well as her miniatures, is showing some of her portraits, including one of Clara R. Mason, executive secretary of the Art Alliance. Other exhibitors include Ellen Ahrens, Johanna Boericke, Mary Page Brown, Mary Hitchner de Moll, Violet Thompson Smith, Mrs. J. Madison Taylor and Elizabeth F. Washington.

Henry Watts in the *Philadelphia Record*: "This particular exhibition signally reveals the art of the XXth century miniaturists as possessing a vitality that has survived the invention of the photograph and all fads and fashions in the sister arts."

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"Arrangement with Clock," by Tamayo.

Continuing its series of exhibitions by artists of the flourishing Mexican School, arranged by Mrs. Frances Flynn Paine, an authority on their art, the John Levy Galleries of New York are featuring a joint exhibition of paintings by Joaquin Clausell and Rufino Tamayo, until May 16, to be followed by a one-man show by Paul O'Higgins, May 18 to 30. Jean Charlot, an artist of French parentage transplanted to Mexican soil, was the first of the cycle to pass before the public at these galleries.

Joaquin Clausell, born in Campeche, Mexico,

spent several years among the impressionists of Paris but carried away little of their influence. Since his return he has lived quietly in his native land, painting and studying the life about him. It is said of Clausell's landscapes that "all nature seems permeated with a mystic awe." In his most spacious canvases his brush stroke, heavy and yet delicate, creates something of the mystery of the jungle. Tamayo was born in Oaxaca and has never left the country except for two brief visits to New York. Free from all European influence, he sees patterns in simple subjects. His compositions are imaginative arrangements of forms.

The last of the group is Paul O'Higgins, born in California but re-born to art in Mexico. Directness and forces are characteristics of his paintings, full of geometrical forms, subtly carried out. Of O'Higgins it has been said that he portrays the activities of a Mexican village with all the zest of a Pieter Brueghel.

The Right to Destroy

The famous case of the painter Camoin has just been decided in Paris, after a long judicial delay. Readers of THE ART DIGEST will remember that some years ago Camoin cut to pieces 60 pictures and studies which he considered unworthy of him, and threw the pieces into the dustbin. Raggickers collected the remains and sold them to a dealer, who pieced them together and sold them.

Camoin, finding some of them, brought action. The court has just decided that the pictures, having been thrown away, became the property of anyone who found them, but that the finder had no right to nullify the intention of the artist by putting them together again. An order was given that they be cut to pieces once more by an officer of the court.

Lawrence's Friend



"Mrs. Tyrell," by Sir Thomas Lawrence.

Sir Thomas Lawrence's "Portrait of Mrs. Tyrell," one of the most recent acquisitions of the Bachstitz Galleries, has been placed on exhibition in the firm's new galleries in the Sherry-Netherland, New York. The painting, which was executed in 1803, at the height of the artist's career, is a study of a young lady, an intimate friend of the Lawrence family and a childhood companion of Sir Thomas. To this fact critics attribute the subtlety of the characterization and the vividness and sureness of the handling.

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I Dealers and Collectors are invited to visit our new galleries or communicate with us regarding purchase or sale of paintings or collections I

The Perennial Shinn Has "No Pompousness"



"The Solo Dancer," by Everett Shinn.

The Metropolitan Art Galleries, in its splendid new quarters in the Heckscher Building, 730 Fifth Ave., New York, has inaugurated its new policy of holding exhibitions of contemporary art with a showing of Everett Shinn's paintings, pastels and red chalk drawings (until May 18), which are attracting the attention of the metropolitan art world.

Shinn, perennially young, is a veteran of ideas and achievements in many fields, and his deep experience is reflected in his pictures, which are colorful yet conservative. After working on five Philadelphia newspapers, he passed to the New York *World* and, later, to the *Herald*. He edited *Ainslee's Magazine*, and he wrote clever

books, among them "More Sinned Against Than Sinning" and "Wrong from the Start." He was art director of Cosmopolitan Studios, and became thoroughly mixed up with the design of the theatre.

His most prized pictures have to do with the stage. His "London Hippodrome" is in the Chicago Art Institute, and his "Marie Hall Performance" is in the Metropolitan Museum, New York. Herewith is reproduced "The Solo Dancer." Shinn is a portraitist too, and among his sitters have been Mark Twain, Clyde Fitch and Sir Henry Irving,—which raised the question of his age, which is only 58.

As golden as Shinn's pictures are, there is perhaps more gold in the foreword to the catalogue written by Guy Pène du Bois:

"The importance of the thing said in art has probably been less stressed recently than at any other time here. Before we may have suffered the influence of those grand and grandiose writers who felt that it took more and superior words, bigger and better men, to sing about a mountain than to mention a flower. Importance—a pompous word at its best—is measured under this system by its physical and spiritual size. It has contributed no elephants to this collection of Everett Shinn's pictures. He is certainly not of those who sit in vast silent places in order that their souls be struck by majesty. He is a man of the world in the Chesterfieldian sense. This may be calling him a New Yorker. There are worse names. Anyway, he is a relief from the haggard idealist fretting through life in a wild search for the vision of infinity. Perhaps he has realized that great things can be built out of little ones. And while he employs the armature of art's great tradition, which makes him hand in hand with the masters, he is nearer to the 'Jongleur de Notre Dame,' taking examples at random, than to Mohammed. You can measure importance here if you like but, while measuring, you must remember that Notre Dame smiled upon the Jongleur and that she would never have even bothered to look upon Mohammed. . . . Shinn has no pompousness at all."

Wins Anti-Dry Prize

Henry J. Stahlhut of Brooklyn is the winner of the first award of \$250 offered by the Women's Organization for National Prohibition Reform, headed by Mrs. Charles L. Sabin, for the best design submitted in its anti-dry poster competition. Mr. Stahlhut's poster is a modernized design, gray against a background of yellow, of a woman tearing apart a large page on which the figure "18" is lettered boldly in orange.

Second and third prizes went to Herbert Gruhl of Detroit and Edward McCandlish of Northville, Mich., respectively. There were 500 entries.

Will Cast Houdon's Washington

Governor Pollard of Virginia has given permission for the making of a bronze cast from the famous statue of George Washington by Jean Antoine Houdon at the Capitol in Richmond for erection in front of the proposed \$10,000,000 National Washington Memorial Church at Valley Forge. The statue, executed in 1788, is the only known statue for which Washington sat.

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Comedy Relief



"Mehitabel," by William Sanger.

*i will not eat tomorrow
and i did not eat today
but wotthell i ask you
the word is toujours gay*

* * * *

*be a tabby tame if you want
somebody's pussy and pet
the life i led was the life i liked
and theres pep in the old dame yet*

* * * *

*dance mehitabel dance
till your old bones fly apart
i aint got any regrets
for i gave my life to my art*

—From Don Marquis's "Mehitabel."

William Sanger is doing a series of decorations for the Albany State House, and as a relief from this serious work he resorted to water color in a lighter vein. He has just shown a collection of them together with some landscapes at the Delphic Studios, New York. "He has a quietly satirical touch that is almost diverting," wrote Henry McBride in the *Sun*. The *Times* said the water colors afforded a relief from the magnum opus at Albany—"often a comic relief, though the painting is much too good not to be taken seriously. . . . Mr. Sanger does landscape as well, especially scenes along the sea, but he is at his best when there is a figure in the landscape, to make it less aloofly decorative."

"Mr. Sanger pictures the humor of the marveling crowd of amateur astronomers in 'Looking at the Moon,'" said the *Herald Tribune*, "and turns with ease to picture the bleak scenes of the North Coast or an industrial scene such as 'Coal Bunker,' which is one of the good things in the show."

"Mehitabel," herewith reproduced, which plays with one of Don Marquis's characters as interpreted by Archy the Cockroach, is typical of Sanger's broad style and his humor.

The artist himself said to THE ART DIGEST: "This native soil of ours is overflowing in material for the creative man. We have created more new things than European culture is more now willing to admit, but the future is ours, and that's that."

THE ART DIGEST will gladly try to find any work of art desired by a reader.



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Lamb's Art



"Bird Panel," Frederick Stymetz Lamb.

The above reproduction represents one of the bird panels designed by Frederick Stymetz Lamb and executed before his death at the J. & R. Lamb Studios, New York, which are shown at the Grand Central Art Galleries. Mr. Lamb ranked with John La Farge and Louis Tiffany in giving rank to America in the field of stained glass design. One of his most important windows, "Religion Enthroned," which was exhibited in Paris at the request of the French government, is now installed in the rotunda of the Brooklyn Museum for permanent exhibition, through the kindness of Irving T. Bush.

The Lamb Studios have been executing and designing stained glass, mosaics and mural paintings, especially for churches, for 75 years. Frederick Stymetz Lamb was of the second generation. The studios are now being operated by the third generation of the family—a remarkable record in these times of changing conditions.

Joseph and Richard Lamb, who gave the name to the enterprise, came to this country as children from England in the early years of the last century. For more than a quarter of a century the studios have occupied the "Old Church Building" on lower Sixth avenue, which was formerly the old Dutch Reformed Church, built in 1807. The quaint atmosphere of the building, left almost as it was, proves ideal for the display of the firm's products. It is always open to the public.

Karl Barre Lamb is now president. Mrs. Katharine Lamb Tait, vice-president, and J. Condie Lamb, secretary, are both recognized artists. Charles R. Lamb, the chairman of the board, is of the second generation, being the son of Joseph Lamb. His wife, Ella Condie Lamb, is one of America's most famous women painters.

Stamps for Excavation

Greece wants to go on with its excavations on ancient sites but is hindered by lack of funds. Therefore the government has decided to issue a set of "archaeological" stamps and sell them at four times their normal value, the proceeds to be used in unearthing old art.

Detroit's Annual Covers Much Ground



"Donna Tosca," Julius Rolshoven.



"Margaret," by Walt Kuhn.

Detroit's annual exhibition of American art, being held at the Institute of Arts until May 17, is broader in range than ever before. With the two smaller galleries devoted to two memorial group shows of paintings by Julius Rolshoven and Arthur B. Davies, and with the large gallery hung with selected examples by some eighty living painters who are making their contribution to the art history of today, the exhibition covers an interesting span of years in the growth of American Art.

The main group was chosen from many sources with an idea of covering as completely as possible the range of American painting as practiced today. While the choice is necessarily a more or less personal one, the selections, for the most part, are from those artists who have made some impress on their fellow painters. As stated in the catalogue, it is the hope of the museum officials that this exhibit "will justify our belief that American painting today compares favorably with the best contemporary art of other countries."

"In Julius Rolshoven," wrote Clyde H. Burroughs, secretary, in the Institute's catalogue, "one finds a stalwart apostle of that sturdy

painting which had its inception in Munich in the last quarter of the XIXth century, a movement which developed under the inspiring leadership of Frank Duveneck, who had as his associates such men as William M. Chase, John W. Alexander, John H. Twachtman and Julius Rolshoven. In skillful draughtsmanship, in the modeling of the human head or figure, in the painter-like quality of their material methods, they have hardly been excelled. While some of the group (even Duveneck himself) were influenced by the successive changes that came in with impressionism and subsequent movements, Julius Rolshoven, like Chase, remained steadfast to his early convictions and carried the principles of his early training into the very last picture on his easel."

Concerning Davies, Mr. Burroughs wrote: "Living more or less as a recluse and possessing a sensitivity to beauty quite equal to that of Whistler, he produced those lyrical compositions peopled with beautiful figures that form so large a part of his life work. The rhythm of his figures and the occult balance of his design find their counterpart in the lilt of his poetic titles."

Chicago to See Thieme

The old gives way to the new. Anthony Thieme, once of California, now of Boston, whose name in the last two years has appeared in bold characters in the record of contemporary American art, is showing through the month of May a collection of his paintings in the galleries of Carson Pirie Scott & Co. in Chicago. In its next issue THE ART DIGEST will reproduce his "Rockport Wharf," which has gone into the collection of a great Eastern museum.

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Los Angeles



"Power," by Hugo Ballin.

Hugo Ballin of Los Angeles, formerly of New York, is probably the busiest mural painter in America. In the last 31 months he has painted 32 murals. He has just completed a series for the new Title Guarantee & Trust Building, Los Angeles, which will be installed this month. Recently there was put in place in the new Edison Building in that city his immense panel called "Power," which critics say is the best work that has yet come from his brush.

"Power," herewith reproduced, is 9 feet in width and 15 feet high. In spite of the strength of its composition, it is packed with symbolism. The landscape, upper left, typifies the hills and streams that supply Los Angeles with the water that generates electrical energy. The hand of opportunity, upper right, reaches through a gushing arc of water. A monumental

man, prodding the earth's stratifications, seeks to mitigate the travails of humanity. In the lower left corner is Michael Faraday's electromagnetic wheel. In the right middle is Dr. William Gilbert (1544-1603), of Elizabethan England, father of electric and magnetic science, and next to him stands Benjamin Franklin, behind whom a long, tongue-like green flame of mercurial vapor, producing actinic light, contrasts with the flame on the opposite side.

Art Patron Dead

James Parmelee, financier and art patron, died in Washington, D. C., aged 76. He was a trustee, the first vice-president and chairman of the committee on works of art of the Corcoran Gallery; also a member of the executive committee of the National Gallery of Art commission, and chairman of the National Gallery prints committee. He had formed a private collection of art, and was recognized as a connoisseur.

Formerly of Cleveland, Mr. Parmelee had many financial and manufacturing interests.

Sells 20 French Paintings

The College Art Association has found that it can sell paintings by foreign artists from its traveling exhibitions. It has already sold 20 from the collection of modern French paintings which it put on tour last Fall, the last two being a Jacquemot and a Mondzain.

The pictures will be shown this month at the Springfield Art Museum, then returned to Paris.

New York, Then Paris

Rose Klous, who has exhibited with Max Weber and Joseph Pollet, is now holding her first one-man show of landscapes and flower subjects at the Maurel Galleries until May 9. Next season her paintings will be exhibited in Paris, with a group of several other American artists. After this current exhibition, the Maurel Gallery will present a group show of American and European contemporary artists. The Maurel Gallery specializes in these group shows which permit artists who are not sufficiently mature for a one-man show to place their work before the public.

New York Season

Sculpture by Maillol, Despiau, Bourdelle and Renoir was exhibited at the Balzac Galleries in one of the really notable shows of the waning season. Each artist was sufficiently represented to give a good opportunity to evaluate his work in the plastic medium. Of the 35 pieces shown, Despiau carried off the numerical honors with 15 heads and figures. Renoir, seldom seen as a sculptor, was represented by two characteristic pieces, "Madonna and Child" and the head of his son Coco.

Royal Cortissoz of the *Herald Tribune* wrote: "The Renoirs are not, perhaps, of much significance, though the 'Mother and Child' has a certain vital quality. In the main these pieces have the interest of a painter's experiments in another medium. Maillol leaves a deeper mark, with his Greek severity. His contours are a little inelastic, a little wanting in sensuous flow, and his idea of form is a little too fearful of grace. Yet there is something beguiling about his very austerity. Despiau's figures and busts are more lightly touched. He, too, has a Greek tincture, but he has looked also at the masters of the Italian Renaissance. He has tenderness and charm, both going none too deep, but both sufficient to give pleasure. Bourdelle is the man in this quartet for picturesqueness and force, an almost rude eclectic who has had some wonderfully poignant moments. His 'Daumier' is a little masterpiece. The show as a whole is so good that we wish it had a little more room. There is a lot of free, individualized energy liberated in it, making one realize more than ever that Rodin, as we have repeatedly pointed out, was not by any means the last word in modern French sculpture."

The *Post* praised Renoir highly: "Renoir's grasp of sculptural form is apparent in both pieces shown here. The 'Mother and Child' reveals a remarkable feeling for decorative composition and silhouette combined with a simple tenderness of approach to the subject."

An exhibition to emphasize the contrasts instead of the similarities of Dutch and Flemish paintings was held at the Van Diemen Galleries. "The Protestant north," said the catalogue, "is shown with an intimate, bourgeois art, discovering the beauty of the land and sea, and of the Dutch atmosphere . . . In contrast to this we find in the Catholic south the large decorative canvases of a Rubens and a van Dyck or representative portraits for palaces full of the beautiful Baroque swing."

A third division showed the period before the separation of the two countries—the Netherland School. "All this laudable purpose," said the *Post*, "may be recognized and the development traced quite easily even in so small a collection, or the visitor may wander about and enjoy the canvases which appeal most from any quality, esthetic or historical."

After exhibiting oil paintings at the Ferargil Galleries earlier in the season, Albert Sterner is now showing his drawings and monotypes at the Kleeman-Thorman Galleries until May 9.

"The sensitive and versatile draftsmanship of this artist," said Edward Alden Jewell in the *Times*, "has been commented upon again and

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again. It reasserts itself in the work now on view, pure line reaching perhaps its apogée of eloquence in a drawing called 'Nude.' As a matter of fact, Sterner's line may generally be counted on for evocation of mood as well as for abstract delight for the eye that feels no need to seek its satisfaction further."

The younger British artists who exhibited at the Leger Galleries have taken to modernism rather guardedly, as though they were determined to know what it is all about.

"As a class," said the *Sun*, "they have not swallowed the new gospel, hook, bait and sinker, as has been the case with so many of the younger Americans. C. R. W. Nevinson is a case in point. And if any outsider had an excuse to go over completely, it was certainly Mr. Nevinson. And in fact to refer to him as an outsider may hardly be in order. For he was, as it were, in on the very ground floor when the movement took shape in Paris, and began with the French."

Another English artist who exhibited at the Leger Galleries was A. Barney Seale, a sculptor. "Perhaps the 'Faun Desirous' and 'Goatman,'" said the *Times*, "approach most closely to the manner of Ivan Mestrovic, but even these are manifestly Seale's own invention, less poignant than 'Sinister Head,' less richly decorative than some of the masks, but preparing one for conceptions like 'Grief,' a boldly original and uncompromising piece of plastic symbolism. 'Cat Washing' is a superb feline study."

Whatever John Carroll's intention is, it was made clearer in the group of paintings he recently exhibited at the Rehn Galleries, according to the *Brooklyn Eagle*.

The *Times* thinks that Carroll has probably never held a better show: "His art gains steadily in strength and fineness. One searches in vain for derivations. Mr. Carroll, following a path of his own, is apparently never prey to self-consciousness. He does not follow any fashion, nor does he paint over-rapidly. 'Mannered' his work may not with justice be called, for here is genuine style."

Robert Brackman at the Brownell-Lamberton Galleries with a group of pastels was labelled by the critics "a sane modernist." The

Times: "Robert Brackman, like some of the younger English artists, takes his modernism with several grains of salt. The influence is there, but chiefly in the fuller organization of his picture, the better filling of his space. . . . Through it all Mr. Brackman contrives to remain very much himself."

"Mr. Brackman," said the *Post*, "uses this rather delicate medium in individual manner of handling, achieving vigor and strength rather than impalpable beauty of melting color. He is evidently moving away from one phase of work into another, perhaps a more abstract one, as several of the heads and studies indicate in their reliance on design with less distractions of detail in decor. His palette also seems to have new plangent notes, vivid contrasts of a few, well considered tones in sound orchestration which departs from his usual rather subdued color schemes."

The Dudensing Galleries, continuing their policy of showing the work of promising American artists, are holding a group exhibition of four of their proteges—Arnold Blanch, Arnold Wiltz, Konrad Cramer and Herman Trunk.

Carlyle Burrows of the *Herald Tribune* wrote: "Each one brings some new concept of design and coloration to his work as a representative of the modern tendency in American painting. The formality of Mr. Wiltz's keenly painted 'Wood Interior' gives it an outstanding character in the show, the artist finding many interesting forms in nature to contrast with one another in it, with the object of bringing fresh interest to the design. Mr. Cramer also is bent on achieving novelty through the ingenious relation of forms and colors, but maintains an independence of foreign ideas rather less successfully than his colleagues. Two colorful landscapes represent Mr. Blanch, who has come close to his subject in 'Woodstock Valley' and painted it with imagination, while Mr. Trunk offers a variety of unusual arrangements of landscape and still life also very colorfully treated."

A retrospective exhibition of work by Charles Demuth closes the season at Alfred Stieglitz's "An American Place." The show is divided into three sections—early illustrations for Henry James's Tales, still life and flower subjects and

At Bryn Mawr



"Leaves," by Carl Lindborg.

The Delaware County Arts Association (Pa.) is showing a group of oils, including portraits, still-lives and landscapes, at Bryn Mawr College until May 15. This organization, of which Hobson Pittman is president, aims to show "the trend of true contemporary tendencies, exhibiting work in various media throughout the art season in different localities in suburban Philadelphia." The subject matter is native to the locality.

"Leaves," by Carl Lindborg, vice-president of the association, is one of the most interesting works in the show. Jules Scallela, secretary, is exhibiting a rural snow scene. Other artists showing are Gordon Smythe, two landscapes; Alfred Schmidt and his wife, Jean Rauche, who are both exhibiting landscapes and Morris Blackburn, a young Philadelphia artist. Mr. Pittman contributes some of his characteristic Philadelphia street scenes.

a group of "portrait-posters," a new style of portraiture in which the artist letters in the
[Continued on page 31]

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Insect Kills Ballard

James Franklin Ballard, famous collector of rare rugs and authority on the art of weaving in all countries, is dead at the age of 79 of a rare tropical disease, known as filiria, which he contracted two years ago in Egypt from an insect bite.

The pursuit of his hobby caused Mr. Ballard to travel 500,000 miles in search of rare rugs and to endure cold, hunger and heat. Many adventures resulted, including one notable experience which involved the purchase of a mangy dog in a village in Syria. The dog, which was covered with a blanket, rubbed up against his leg. He bought the dog and the blanket, and when the latter was cleaned it was found to be an authentic example of one of the Orient's antique and rarest weaves.

In 1922 Mr. Ballard presented a collection of 133 rugs to the Metropolitan Museum, New York, which is said to be the finest Oriental rug collection of its kind ever assembled by any museum or individual. In 1929 he presented the City Art Museum of St. Louis with a collection of rugs valued at \$250,000.

A Bellows Gallery

The Dedicatory Exhibition at the Columbus Gallery of Fine Arts paid tribute to George Bellows and Arthur B. Davies. Most of the paintings in the Bellows exhibition were loaned by Columbus residents. Brought to light were many masterful canvases which had not heretofore been exhibited. It has been decided to devote a gallery to Bellows as long as a sufficient number of his works are obtainable.

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"Rejected"

Nine young modernist architects (all under 30 years of age) are in active rebellion in New York against constituted art authority. Their models were rejected by the Architectural League for its fiftieth annual exhibition, so they have established a "Salon des Refusés" to last during the life of the big exposition, which ends May 5. They have even gone so far as to picket the big show at Grand Central Palace with a man bearing a placard: "See really modern architecture, rejected by the League, at 903 Seventh avenue." The address is at 57th St., opposite Carnegie Hall.

The insurrectionists are: Clauss & Daub, Stonorov & Morgan, Hazen Size, William Muschenheim, Walter Baermann, Elroy Webber and Richard Wood. They work in the so-called "International Style," founded on the principles of such men as Le Corbusier and Miès. Their accusations were answered by Ely Jacques Kahn, chairman of the big exposition, who said their models were not rejected because of their modernism but because they were not considered "among the best of the many works submitted."

In a statement the group said: "In 1855 when Courbet was refused for the seventh time by the Salon, he set up his own show in a wooden shed. In 1863 Napoleon III founded the Salon des Refusés for such rebels as Manet and the impressionists. In 1931 a Salon des Refusés is still useful.

"Inspired in part by the pioneer Frank Lloyd Wright, modern architecture in Europe has reached a definition of style through four leaders, Le Corbusier in Paris, Oud in Rotterdam, Gropius and Miès van der Rohe in Berlin. In the last decade the style has become international. This International Style has little in common with the capricious and illogical work of the 'modernistic' architects who have recently won popularity in America. The 'Rejected Architects' work in the International Style. Some of them have studied with Miès or Le Corbusier.

"These are the important elements in the International Style:

"1.—The design depends primarily on the function which the building is to serve without consideration of traditional principles of symmetry.

"2.—The style takes advantage of new principles of construction and new materials such as concrete, steel and glass.

"As a result the style is characterized by flexibility, lightness and simplicity. Ornament has no place, since hand-cut ornament is impracticable in an industrial age. The beauty of the style rests in the free composition of volumes and surfaces, the adjustments of such elements as doors and windows, and the perfection of machined surfaces."

Art Be Damned!

THE ART DIGEST was told that the officials of the 1933 "Century of Progress" Exposition at Chicago had rejected, because of lack of funds, a Fine Arts Department, but that some "industrial art" might be shown, tucked away in one of the buildings. It sent an air mail letter to Robert B. Harshe, director of the Art Institute of Chicago, and back, by air mail, came this answer: "I am sorry I am not able to give you a definite answer in connection with the Century of Progress Exposition. I am, however, referring your inquiry to Dr. Allen D. Albert, Room 1218, 208 South La Salle St., since I have no official connection with the World's Fair."

This means, undoubtedly, that THE ART DIGEST's information was authoritative, and that there will be no Fine Arts Department.

And this means that the recent litigation in the Illinois courts, whereby the Art Institute gained the right to erect an addition in Grant Park, beyond the tracks of the Illinois Central Railroad, comes to naught. Mr. Harshe expected that there would be a great Fine Arts Department, housed in a permanent building erected beyond "the tracks," which after the close of the World's Fair, would become an integral part of the Institute. Either hard times or parsimony, apparently, have nullified his hopes.

THE ART DIGEST offers Dr. Harshe this suggestion: That Chicago in 1933 hold its first big International (in the Spring and not interfering with the Carnegie International in the Fall). That Chicago's "internationals" become biennial events. That, during the 1933 fair, the admissions (at, say, 50c.) will more than pay the cost of the "first international."

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"The League"

The Empire State Building, William F. Lamb, architect, was awarded one of the gold medals at the fourth biennial Architectural and Allied Arts Exposition in the Grand Central Palace, New York, held under the joint auspices of the Architectural League of New York and the American Institute of Architects, marking the League's fiftieth anniversary. In making its award the jury based its judgment on "the masterful treatment of an office building as exemplified by the Empire State Building." Mr. Lamb is generally considered one of America's leaders in the modern movement in architecture. For the second time in the League's history a second gold medal was awarded, to Eliel Saarinen, Finnish architect, for the Boys' School at Cranbrook, Mich.

Other prizes: Silver medal in architecture, Peabody, Wilson & Brown, for a group of residences; gold medals in sculpture, Lee Lawrie for sculptured work on the Nebraska State Capitol and John Norton for decorations at the Tavern Club in Chicago; gold medal in industrial art, Eugene Schoen; Birch Burdette Long Memorial prize, Schell Lewis; Avery prize for small sculpture, Nino Geraci, "Perseus." For the first time the league honored foreign exhibits, awarding scrolls of honor to the Mexican and Swedish exhibits for their general excellence.

Of most popular interest was the all metal and glass model dwelling designed to harmonize with modern mechanical progress, aluminum being the chief material used. The architect's dream was a structure which would be the acme of comfort and utility. The total weight of the building is said to be less than one-twelfth of the usual house of steel and concrete. "It is as if architects," said the New York *Herald Tribune*, "had entirely forgotten the manner of building of the past centuries and were interested in creating a needed American house that would be the most efficient and with the most appropriate materials."

Some of the critics liked the show; others did not. Royal Cortissoz of the *Herald Tribune*: "The present state of American architecture is a state of magnificent vitality, and, what is more, of a far greater catholicity in respect to taste than one might infer from current con-

A Fra Filippo Lippi in New York Auction

Two important auction sales are scheduled early in May at the new National Art Galleries in the Rose Room of the Hotel Plaza, New York. One comprises a collection of paintings from the Italian, Dutch, English and French schools, XVth to XIXth centuries, to be sold the evening of May 6; the other, a collection of Gothic and Renaissance ecclesiastical silver, Limoges enamels and other works of art, to be dispersed the afternoon of May 8. Both are to be sold by order of Harvey H. Steckel, trustee, Allentown, Pa.

In the first sale the Barbizon school will be strongly represented by an unusual Diaz landscape with three graces in the foreground, by Daubigny and by Harpigny. Of interest to American collectors will be a group of George Inness sunsets. In contrast to these landscapes there will be a group of portraits of beautiful women from the XVIIIth century English school. Two periods in the style of Adolf Schreyer (1828-1899) will be represented by Arabian scenes from Morocco and Russian sleigh subjects. Also there will be included a number of Henner's auburn haired idealizations of women. Perhaps the outstanding item will be the "Madonna" of Fra Filippo Lippi (1406-1469), commonly called Lippo Lippi.

The second sale will mark the dispersal of a collection which involved thirty years of connoisseurship. Besides ecclesiastical silver, such



"Madonna," by Fra Filippo Lippi.

as monstrances, chalices and reliquaries, there will be a "Madonna and Child" in Limoges enamel, and a group of primitive paintings and sculptures.

troversies. The latter are heavily involved in the matter of modernism, and the skyscraper is the leading symbol of that element. . . .

"Perhaps the most significant thing about the exhibition is the intimation it unmistakably conveys that the disciples of tradition are as numerous as ever, proceeding happily about their tasks, all unconscious of the doom that the modernistic propagandists pronounce over them as they dip into the historic styles. Once more we are reminded that a thing of beauty is a joy forever. . . . How silly it would be to disdain John Russell Pope's art museum for Baltimore simply because it happens to be designed in a severely classical model!"

Helen Appleton Read of the Brooklyn *Eagle*: "The present exhibition definitely establishes one fact: the unfortunate absence of any sense of exhibition technique and discipline—the more noticeable in the exhibition dedicated to architecture where sound structural principles are the ones involved. The present exhibition continues to reflect what Frank Lloyd Wright,

prophet and exponent of functionalism, has called "the hang-over of the past." Probably, and unfortunately, the exhibition is an accurate cross section of prevailing standards in American architecture—these irrelevant sentimental sculptures and reliefs, these cornices and false facades, and dwelling houses which superimpose upon their functionalistic interiors fitted out with electric refrigerators and incinerators, any traditional style which the owner happens to fancy."

A Detroit Event

Dr. W. R. Valentiner, director of the Detroit Institute of Arts, projected an exhibition of Contemporary French Art for this Spring, but his plans were abandoned because of lack of funds. Then came Robert H. Tannahill with a gift which, supplemented by others, made the display possible. Originally scheduled for March, the exhibition will open on May 19 and continue until June 1. It will be devoted to the works of noted French artists since the time of Cézanne.

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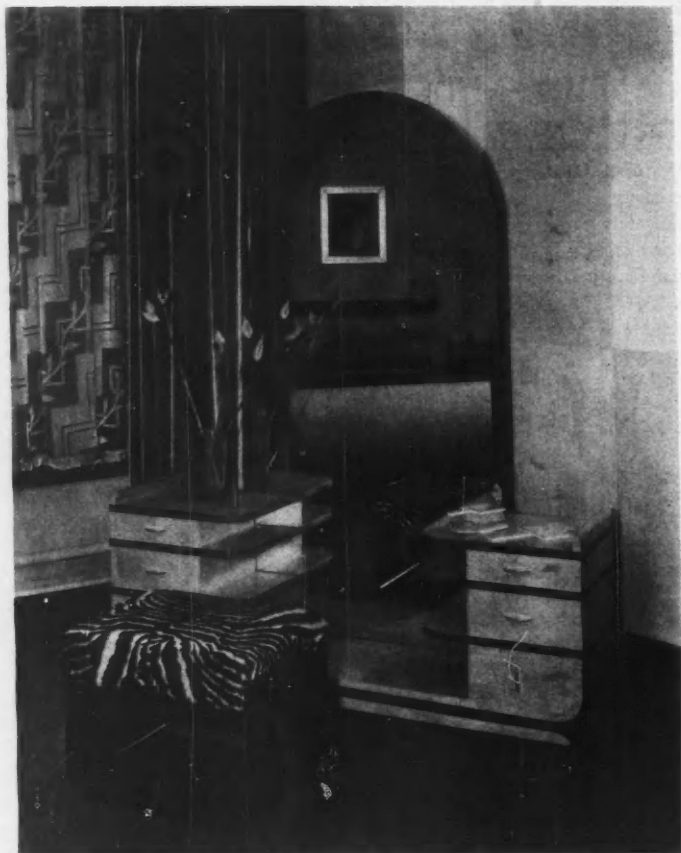
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Room Designed by Paul T. Frankl for American Union of Decorative Artists and Craftsmen Exhibition.

The American Union of Decorative Artists and Craftsmen is holding its first members' exhibition at the Brooklyn Museum until July 1, comprising modern furniture both domestic and office, fabrics, decorative paintings, textile designs, photographs, ensemble groups and various angles of typography and the graphic arts. Among the 70 artists and craftsmen represented are Rockwell Kent, Joseph Urban, Paul T. Frankl, Lee Simonson, Frank Lloyd Wright, Edward Steichen, Hugh Ferriss, Winold Reiss, Donald Deskey, Wolfgang and Pola Hoffmann, Eugene Schoen, Kem Weber, Lucien Bernhard and Vally Wieselthier.

The Union, commonly called "AUDAC," has been in existence for four years and is an organization of designers, architects and artists engaged in designing for commercial purposes, their clients being industrial firms, heads of stores and factories and others interested in

the decorative and applied arts. Its members are practical modernists, applying their art within the limits of commercial practice, convinced that contemporary life demands an appropriate setting and that it is the work of the artist of all ages "to mold the external world to suit the life of his time." "AUDAC" has just published its first "Annual of American Design."

This exhibition gives the public its first real opportunity to appraise the present status of the decorative industrial arts in America. The exhibits were especially designed for the show and include the newest creations of the most prominent decorative artists in the country. Kem Weber is showing a complete set of furniture for a modern bungalow, designed to fit moderate incomes and constructed according to revolutionary methods of wood-working invented by the artist during two years of research. Other outstanding exhibits are: a modern room designed by Paul T. Frankl, author of "Form and Reform" and "New Dimensions;" a guest room by Donald Deskey; a modern room by Gilbert Rohde; an office by Wolfgang and Pola Hoffmann; a bedroom by Willis S. Harrison; a reception office by Alexander Kachinsky; a boudoir by Hugo Gnam. Besides these ensembles there is an extensive array of individual pieces of furniture, lamps, metal work and glassware.

A special feature of the exhibition is a pre-publication view of illustrations by Rockwell Kent for a number of books on which he is engaged. Mr. Kent is now in Greenland, where he will spend eighteen months exploring, painting and writing.

McIntire Items Sold

The paneled room by Samuel McIntire, from the old Putnam-Hanson house in Salem, Mass., which was featured in the American Art Association auction of American furniture from the Benjamin Flayderman collection, brought \$3,300. A carved and painted McIntire mantel, taken from the room in which the famous early American craftsman died in Salem, sold for \$800. Another mantel, lacking the romantic history of the first, brought \$700. The three items will return to Massachusetts and be installed in the Summer home of a New York private collector.

An Important Gift

A collection of early American furniture and American, English and Irish glass, recently given anonymously to the Metropolitan Museum from Alexandria, Va., will be shown there as a unit until May 30. It includes nearly 400 items of the XVII and XVIII centuries. In addition to several interesting examples of furniture making, there is a group of clocks by famous American craftsmen, representing several rare varieties. The oldest is a tall-case example by a Newport cabinetmaker, with works by the famous William Claggett. The well-known Willard family of clockmakers is represented by almost all the varieties credited to them.

The major part of the collection is composed of mahogany furniture of sophisticated type from the late XVIII century including examples by several Philadelphia craftsmen. A block-front secretary is of particular interest because of its historical connection with General Henry Knox, first Secretary of War.

A \$72,490 Art Auction

The first auction at the newly established National Art Galleries, New York, totaled \$72,490, when the painting collections of P. Svenonius of Stockholm and L. Picard of Geneva were dispersed.

A portrait of Benjamin West by Sir Thomas Lawrence was bought by the Ferargil Galleries for \$6,400. "Head of an Arabian Sheik," by Tiepolo, was acquired for \$3,000 by Koff Hermen, who also paid \$3,000 for a Ruysdael "Landscape with Figures," expertized by Professor Max J. Friedlander of the Kaiser Friedrich Museum, Berlin.

Antiques in Auction Sale

Antique English, French, Italian and American furniture and decorations, Chinese porcelains, jades, bibelots, Georgian silver, Sheffield plate, textiles, glass pottery, prints and paintings, suitable for a wide range of interiors will be sold at the American Art Galleries, New York, the afternoons of May 1 and 2. The collection, numbering 436 items, comprises property from various estates and owners.

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Print Collecting

Albert Franz Cochrane, after viewing the annual exhibition of prints at the Boston Art Club, discussed in the Boston *Transcript* the various aspects of collecting, the relative merits of contemporary and old prints and the processes of judgment by which the selection of important prints is made:

"What are the qualifications of prints for a permanent collection? Age? Names? Rarity?"

"Yes, after a fashion. Given the opportunity to acquire a scarce state of a Rembrandt plate, a Dürer engraving, or a half-dozen works by a contemporary artist of ability, the choice is almost sure to fall upon one or both of the former. Why? Ah, of course, rarity and name!"

"Judgment of contemporary work is more difficult than that of the past. It is easy enough to sing the praises of an artist long dead. I do it frequently. One has books of reference for that. Merely reach to the shelf, and by thumbing of pages the problem of whether or not a print is artistically good, bad, or indifferent, is instantly solved. Of course, it would be possible to arrive at an independent, and perhaps concurring opinion. But why bother when authorities have already settled the matter with a fair unanimity of judgment?"

"In contemporary art evaluations are far more difficult. It takes greater thought, more careful weighing of values, and finally independent decision and action. Here, for example, in the Art Club gallery are more than two hundred prints. Suppose yourself a museum curator. Decide!"

"Five hundred years hence almost any in the room would be welcomed to a museum collection. Among them are doubtless some that would be described in the museum's bulletin as outstanding examples, for this, that or the other reason. 'A re-discovered name'; a 'perfect impression of a second state'; 'a unique example of so-and-so's art'; 'a lost name added'; 'significant of the life and times in America of the early twentieth century.' Critics would be called in to furnish adequate publicity for the new accession, and, armed with convenient histories of the graphic arts of the period, write learnedly and perhaps with just a hint of superiority about the new find. Interpretations would be freely dispensed. . . .

"Which of these prints, if any, will enjoy lasting and increasing appreciation among collectors? Indeed, how are we to decide, what values shall be our criteria?"

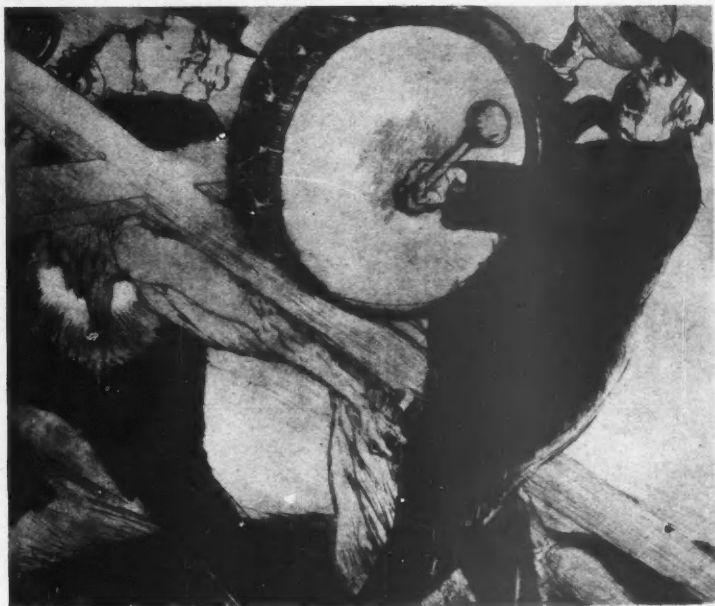
"Technique? Many of them are technically perfect. American artists of the past several decades have made great strides in the processes of the graphic arts.

"Religious spirit? Few possess even its semblance.

"'Feeling' of their time? Nearly all have that, for it is even more difficult to be anachronic, and those few artists who conscientiously attempt to work in the fashion of past centuries are hopelessly arraigned before their own creations on the charge of artistic forgery.

"Composition? Perhaps. Certainly an important contributing factor. But again, many of the prints possess good, and some excellent compositional arrangements that compare favorably with the fine works of the past. And

Dyson's Etchings Bite Into American Life



"Via Dollarosa," by Will Dyson.

Will Dyson, Australian etcher-satirist, is back in America after an absence of two years, and he has produced a new crop of comment which is now on view at his first New York exhibition at the Ferargil Galleries. Hollywood, vice, evangelism and the banking business are some of the themes. Evangelism, of course, is the subject of "Via Dollarosa," reproduced above.

In an interview with Ruth Seinfeld of the *Evening Post*, Dyson said that some of the reasons why as a satirist he likes America are: "prohibition, gangsters, the gigantic circus spectacularity of politics; the fact that private life is apparently lived in public; the bands-going, elephants-marching, parade-is-on kind of feeling, with none of the well bred reticence of a moribund people."

He said the American depression was "the worst psychological shock the world has had since the war. The world is finding it more difficult to forgive America's failure than her success. They hated her successes, but they had the hope that tomorrow they'd be like her. Now the bottom has temporarily dropped out

in the final analysis, both composition and technique are but means to a greater end, fluent vehicles of expression.

"Monumentality? Ah! There is a word that, cloak-like, covers much. When a painting or print possesses something more and above skillful manipulation and the happy solution of a given compositional problem. And what is this quality of monumentality? The unknown quantity; the nigger in the wood-pile, some prints possess unrecognized until succeeding generations. Some are less fortunate and have not a spark of that life-endowing, illusive quality. Others have it freely bestowed on them by critical opinion when the editing of time has made them desirable rarities."

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of that hope. England is so depressed that it's news when a man is seen smiling."

One English portrait painter of note, he said, had seven American commissions cancelled in a fortnight. Etchings, he declared, were life savers for artists. They usually increase in value, and are bought even now because "they give the buyer a little money-making fun."

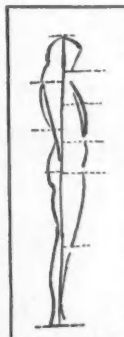
Hollywood, Dyson thinks, is fine, but has too many unnecessarily beautiful women. "The effect is as though they had been mass-produced by God on one afternoon."

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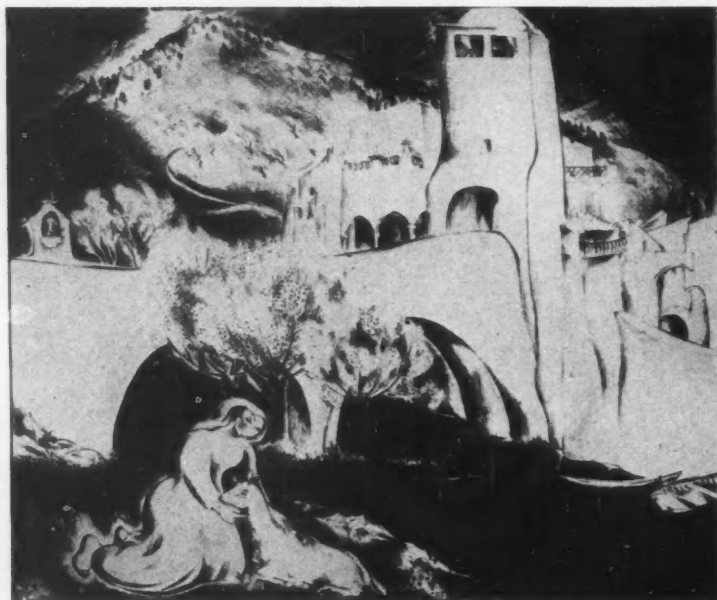
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Among the Print Makers, Old and Modern

Petrina Prints Given to New York Library



"Italian Landscape," by Carlotta Petrina.

A set of four lithographs by Carlotta Petrina and J. Petrina, Italian artists, has been given to the Fifth Avenue Library for its permanent collection by the Dudensing Galleries of New York. Each artist is represented by two prints. Reproduced herewith is Carlotta Petrina's "Italian Landscape." One of her lithographs

was selected among the "Fifty Prints of the Year." Another is included in a circuit print exhibition arranged by the Art Institute of Chicago, now making a round of the museums. How highly J. Petrina is thought of in Europe is shown by the fact the French Government purchased his painting, "Chapelle sur Le Pont Avignon," for the Luxembourg.

Groll Etchings for Metropolitan

Twelve etchings of the Southwest by A. L. Groll have been acquired by the Metropolitan Museum of Art. They include "Under Western Skies, Arizona," which was one of the 1929-30 "Hundred Best Prints of the Year," and "Inscription Rock, New Mexico," which was among the "Fifty Prints of the Year," also "The Temples of New Mexico," copies of which are in the Brooklyn Museum and New York Public Library collections.

Five New Kirmse "Dogs"

Harlow, McDonald & Co., 667 Fifth Ave., New York, have purchased five new etchings of dog subjects by Marguerite Kirmse—"Stung" (\$12), "The Clansmen" (\$21), "Cheerio!" (\$18), "Down in Dixie" (\$36), "The Optimist" (\$24).

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Elect Five New Members

There being five vacancies in the California Print Makers Society, the following artists have been invited to become members and have accepted: Asa Cheffetz, Hans Kleiber, Orville H. Peets, Saul Raskin, Walter Tittle. The active membership is limited to 125. The society has voted to increase its associate membership from 350 to 400. Each associate member obtains a print selected by the society each year.

"Hundred Guilder Print"

A second state copy of Rembrandt's most famous etching, "Christ Healing the Sick" (the "Hundred Guilder Print"), was sold to J. W. Bentley for \$7,750 at a recent American Art Association auction. Another second state of the same subject in the collection of Mrs. H. O. Havemeyer has been appraised at \$20,000.

Rembrandt's Etchings in Danzig

In the picturesque old seaport of Danzig, on the Baltic, which since centuries has been a prosperous center of Polish foreign trade, are many private art collections. Through the co-operation of these collections a loan exhibition of 88 original etchings by Rembrandt is being held there.

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desired by a reader. Address: 116 East 59th St.

"The Forgotten"

"Prints by Forgotten Print Makers" will be on exhibition in the Print Gallery of the New York Public Library until November 30.

Bresdin may be an unfamiliar name to most print lovers, but some have collected his strange conceits, and in the present exhibition he stands in the first place. Jongkind's peculiarly summary expression is appreciated by some, although the run of collectors probably know him not. The same may be said of Raffaelli's interesting impressions on copper, sometimes punctuated with suggestions of color; of Kriehuber, whose lithograph of Liszt and his friends is well known to many music lovers; of Goenette, artist of the bustle period in female costume; and Carl Bodmer, Swiss artist who sometimes had Millet as a collaborator on his lithographs, and whose sketch book of original drawings is shown in this exhibition.

"As print makers," writes Frank Weitenkamp, the library's curator of prints, "these artists are practically forgotten. They may be remembered by some but not by all, somewhere but not everywhere, but none are remembered everywhere or by everyone in the field of prints. . . . The suggested relations recalled by the various names cannot be detailed here. Every one of them brings up thoughts of phases, general and individual, of art, by-paths, specialties, related movements.

"Is it all worth while? At the very least, there is here a selection of widely varying styles and individual viewpoints. It seems likely that each of the artists represented will have his special appeal not only for those who knew his work before, but also for others to whom it is new."

Bliss Memorial

A memorial exhibition of 100 pictures from the collection of the late Miss Lizzie Bliss will be held, commencing May 17 and lasting through the summer, at the Museum of Modern Art, New York. She left the bulk of her collection to the Museum of Modern Art and this event is planned not only in recognition of her bequest but also because of her services as vice-president and one of the founders of the institution.

Miss Bliss possessed an important group of paintings by the late Arthur B. Davies and a fine collection of modern French pictures. The exhibition will include, among others, works by Cézanne, Gauguin, Picasso, Derain, Matisse, Toulouse-Lautrec, Redon, Degas and Renoir.

The Bliss collection, divided by her will among thirteen museums, is valued at \$2,000,000.

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The News and Opinion of Books on Art

Rutter's "El Greco"

"El Greco" (London; Methuen; 30s.; New York; E. Weyhe) is the title of a book recently written by Frank Rutter, the eminent English critic. Included with the text are 85 excellent plates and an interesting appendix which gives a descriptive list of 165 of El Greco's pictures.

Robert Byron, critic of the London *Sunday Times* writes that the importance of Mr. Rutter's book can best be gauged by comparing it with existing works on El Greco. He says that the classics of the list are Señor Cassio's study, whose text is as excellent as its plates are execrable; Dr. Mayer's expensive volume, which contains magnificent illustrations but which is not, however, a critical study, and Herr Meier Graefe's "Spanish Journey," which has few plates and whose text is difficult. The first two books are in Spanish and German and are of little use to English readers who up to now have had to content themselves with a sorrowful little work by Calvert and Hartley.

"It will be seen, therefore," Mr. Byron says, "that the present book, whose price, considering the number and excellence of its plates, is moderate, fulfills a want which the increasing interest in Greco has lately rendered increasingly great." He writes further that both in format and arrangement the whole book is admirable and should prove to be a great service to students of art.

The art critic of the *Christian Science Monitor* mentions especially Mr. Rutter's splendid selection of paintings for reproduction, as well as Harold Greenwood's drawings in the text, which are declared to be extremely useful in amplifying the author's arguments.

The *Christian Science Monitor* further says: "Mr. Rutter is, however, right in adopting Robert Byron's view that El Greco was 'well soaked in Byzantine Art.' El Greco was certainly related more to the traditions of the Venetian and Spanish schools than to the individual painters of them. Yet there were two Grecos: one of the Raphael-Titian-Tintoretto make-up, and the other the revolutionary impressionist with a strange anchorage in Byzantine and Greek art, occupying a unique place in the performance of painting. 'Everything which from Rubens to Renoir and Cézanne was achieved in three centuries, El Greco achieved single handed.'

"Again, writing of El Greco's interest in effects of artificial lighting:

A Book on Feke

"Robert Feke, Colonial Portrait Painter," by Henry Wilder Foote (Cambridge; Harvard University Press; \$7.50) contains 38 illustrations of lesser known and heretofore unpublished portraits, and 233 pages, including an extensive catalogue of the artist's extant works.

Mr. Foote, in his preface, claims Robert Feke as the best colonial portrait painter in America before Copley. He writes, however, that for more than one hundred years after his death his name practically was unknown. Except for a few obscure notices it was not until 1904, when Professor Poland of Brown University read a paper on the artist, that the art world was given any details of his life.

Although Mr. Foote believes he has seen all of Robert Feke's works, and has recorded nearly 70 canvases "more or less certainly identified," he confesses that much of his information concerning the artist's life is conjectural. It is believed that Feke was born in 1705 and died in 1752. He was the son of a Baptist preacher and was born in Oyster Bay, L. I. He painted his first portrait at the age of 27. In 1742 he was married and living in Newport, R. I.

Feke was a mariner and it is thought that he painted between voyages. Mr. Foote reports that no scrap of his handwriting survives and that we know his signature only as it is painted upon a few pictures.

In summing up Feke's art Mr. Foote writes that he had lived 20 years longer and painted another hundred portraits, instead of dying in obscurity he would have taken his place with Copley, Stuart and West. He says further that when his career is known in greater detail and when his forgotten works are rescued from oblivion he will have an honored place among the men who laid the foundations of art in America.

"The bold light and shade effects are all the more remarkable and significant if we remember that, assuming these subjects were originated before El Greco set foot in Spain, they were painted at a time when Caravaggio was an infant of 3 or 4, and at least some years before Rembrandt was born in 1606. They confirm every idea we have formed as to the independent and inquiring character of El Greco's mind; and constitute a proof of how, even in his early years, he grappled with new problems which were increasingly to occupy the attention of painters yet unborn."

"This is the true significance of El Greco, and Mr. Rutter's whole study of him is colored with it."

Egyptian Art

The latest Studio publication is "The Art of Egypt Through the Ages," edited by Sir E. Denison Ross (William Edwin Rudge; New York; \$15.00). This is a survey of 6,000 years of history and four great civilizations, the Pharaonic, the Alexandrine, the Christian or Coptic-Byzantine, and the Muslim, tracing the evolution of Egyptian art from prehistoric to Mohammedan times.

The introduction is by Ross and the first 77 pages are devoted to chapters on the various periods of Egyptian history by some of the leading Egyptologists and archaeologists of Great Britain, such as Dr. H. R. Hall, late keeper of Egyptian antiquities in the British Museum, and Sir Thomas Arnold, professor at the University of London, both of whom died before the book was published; Professor E. A. Gardner, University College, London; Professor P. E. Newberry, University of Egypt; Professor T. E. Peet of the chair in Egyptology, University of Liverpool, and others distinguished in this field.

The rest of the book comprises 300 excellent reproductions, 6 in color, showing the different works of art of each of the periods discussed in the first part of the book.

Egypt according to Sir E. Denison Ross is considered the cradle of the arts and it is to the survival of the early monuments that we owe our knowledge of the opening chapters of the history of art. This outstanding work should prove valuable to the student of Egyptology as well as important to those interested in design sources.

Textile Printing

Reco Capey in his "Printing of Textiles" (New York: John Wiley & Sons; \$3.75) has sought to explain as simply as possible the many methods of hand block printing of textiles and to show that this is not a difficult nor expensive craft. He has included the principle of machine printing with the hope that craftsmen having first a knowledge of the qualities of the hand block will be able to infuse a character into the machine work which he feels it now lacks.

The book is well illustrated with examples of various printed fabrics of different periods, ranging from the East Indian to English XIXth century patterns, together with line drawings of the implements used.

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Milestones

American history in the making—the original documents which form the veritable foundation for the story of the nation's progress from its discovery to the present day—constitute an exhibition, "Memorial Documents in American History," at the Rosenbach Company's New York Galleries, 15 E. 51st St., until June 15. Here are placed on public view for the first time more than 200 precious documents that Dr. Rosenbach has assembled in his 35 years of collecting in this field.

Outstanding among the items relating to the discovery and early exploring of America are: the recently discovered "Bernaldez Codex of the Three Voyages of Columbus," the "great-est find of this period in the last 100 years;" the only known copy of the Spanish edition of the famous Pope Alexander VI Bull of Demarcation (this is the only printed item in the exhibition; all others are manuscript); Diego Columbus's letter describing scenes in the New World, the first extant letter written from America; the first official decree of Cortez, made on August 14, 1521, the day after Mexico City was captured.

The exhibition sets forth the history of the Colonies' fight for freedom. There are: the only official certified copy of the Declaration of Independence, with the exception of the one owned by the Government; the only certified copy of the Articles of Federation known, according to the catalogue; an extremely rare document signed by that rarest of all signers, Thomas J. Lynch, Jr., of South Carolina; a unique set of letters of the signers, including one by Caesar Rodney, giving an account of his celebrated ride "through thunder and lightning" to cast his vote in "the matter of Independence," stirring as that of Paul Revere. George Washington, Benjamin Franklin, John Paul Jones, John Hancock, General Warren and Richard Henry Lee are among the other great figures in these Revolutionary documents.

The Civil War is traced from the firing on Fort Sumter to the surrender of General Lee at Appomattox—Lee's famous letter to General Scott surrendering his command in the United States Army with the words, "Save in defense of my native state I never desire again to draw my sword;" Lincoln's speech, "A House Divided Against Itself Cannot Stand," here in the martyred President's own autograph; the unpublished log of the "Monitor," graphically describing the fight with the "Merrimac;" Lee's farewell address to his soldiers. The end of the war is represented by the actual telegram which Grant sent to the War Office, a few

Americana Sale

A manuscript history of the Indians of New England written in 1677 by Daniel Gookin, superintendent of Indians; an original orderly book written during the siege of Boston in 1776, and an important letter by Thomas Jefferson on the constitutionality of the Louisiana Purchase will be features in the auction of rare Americana and first editions from the library of the late William P. Clyde, to be dispersed at the American Art Galleries, New York, the afternoon of May 6. The sale will be augmented by autograph letters, historical manuscripts, first editions and standard sets from various sources.

Reminiscent of the "Burr Conspiracy" will be a letter written by General Andrew Jackson, Jan. 15, 1807, in which he tells the complete history of his connections with Aaron Burr and the other members of the plot. Quotations from this letter have been taken by historians to establish Jackson's innocence and, in 1828, during the Presidential campaign, to answer the charges that the General was one of the conspirators. Among the numerous items of especial interest to collectors of Americana will be an autograph presentation copy of Abraham Lincoln's debates with Stephen A. Douglas during the celebrated campaign of 1858.

In the section of Post-Revolutionary documents will be a group of 100 letters and manuscripts, written by Jedidiah Morse, New England clergyman, and presenting a picture of American life from the close of the Revolution to 1825. The letters begin in 1782 while Morse was a student at Yale, and tell of the "wild life" of the students.

Outstanding among the books will be a large copy of Richard Pynson's illustrated edition of "The Canterbury Tales," London, about 1492, one of the first volumes issued from the press of the great printer.

words hastily written in a borrowed notebook showing that the Union at last was safe: "Lee surrendered the Army of Northern Virginia this afternoon on terms proposed by myself." Few documents express so much in such small space.

Attracting much popular attention is a letter written by President Harding when still a Senator concerning a woman named "Carrie," suspected of being a German spy, but it is of little comparative importance in this great collection.

Why this precious heritage of the nation has not found permanent lodgment in National or State archives is explained by Dr. Rosenbach: "The Government of the United States and the States themselves, strange to relate, never made strenuous efforts to gather historic material relating to this country. On account of lack of funds, the various officials of great libraries, however enthusiastic and anxious they might be, could not take advantage of the opportunities when offered. Our Government has been particularly guilty. There have been great sales of Americana held during the last fifty years and private collectors have usually carried off the prizes, despite the efforts of conscientious librarians. While appropriations have been made by Congress, in the past, of millions of dollars for all kinds of projects, comparatively little has been spent to secure the great historic documents that are milestones in our country's history."

A Chilean Artist



"Head," by Herminia A. de Davila.

The first "one-man" exhibition of the paintings of Senora Herminia Arrate de Davila, wife of Don Carlos G. de Davila, Chilean Ambassador to the United States, is being held at the International Art Center of the Roerich Museum until May 16. Senora de Davila, who is a leading figure in the culture of the South American country, where her work has achieved recognition since her initial exhibit there five years ago, is showing about twenty still lifes and a number of portraits and figures.

Vatican Gains Archives

After a lapse of two and a half centuries, the archives of Pope Clement IX (1667-1669) have been placed in the Vatican Library. The collection, which also includes a portion of one of the Colonna libraries, five red berets worn by Clement IX and some ancient globes, was recently acquired by Luis Mendelssohn, an American citizen, who presented it to Pope Pius XI. The glory of the Vatican library lies in its treasure of manuscripts, said to include 50,000 items.

The Pope Clement IX documents narrowly escaped destruction in a fire which broke out in the Roman palace of the Rospigliosi family, into whose hands the collection was placed after the death of the pontiff.

"Tom Sawyer" Brings \$1,225

Mark Twain's "The Adventures of Tom Sawyer," first edition, brought \$1,225 at the American Art Association auction of the library of the late Mrs. Mary A. Baker. Arthur Swann was the purchaser.

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Montgomery, Ala.
MONTGOMERY MUSEUM OF ART—May: Second annual no-jury exhibition, Alabama Art League; cartoons, Frank Sprangler.

Berkeley, Cal.
BERKELEY ART MUSEUM—May: Water colors, Emil Armin; drawings, William Gropper and Lozowick.

Del Monte, Cal.
DEL MONTE ART GALLERIES—To May 15: Paintings of California, Paul Dougherty.

Laguna Beach, Cal.
FERN BURFORD MUSEUM—May: Memorial Exhibition of Anna A. Hills. **ART ASSOCIATION**—May: Spring exhibition.

La Jolla, Cal.
ART ASSOCIATION—May: Arts and crafts, La Jolla Public Schools.

Los Angeles, Cal.
LOS ANGELES MUSEUM—May: Contemporary Japanese paintings; drawings, Montague; Indian drawings, Wm. Peen; annual exhibitions of book plates; modern Spanish paintings. **BILTMORE SALON**—May 18-30: Paintings, Nell Walker Warner; water colors, Jack Leonard. **DALZELL-HATFIELD GALLERIES**—May: XVIIIth and XIXth century landscapes. **STENDAHL ART GALLERIES**—May: Sculptures, Atanas Katchamakoff; wood block prints of California, Chiura Obata.

Oakland, Cal.
OAKLAND ART GALLERY—May: Reproductions of old and modern masters.

Pasadena, Cal.
GRACE NICHOLSON GALLERIES—May: Danish pewter, Just Anderson; Danish ceramics, Kaehler; paintings, Mrs. Chandler Howard; flower paintings, Rigmor G. Jensen; Indian paintings, J. H. Sharp; Mongolian and Tibetan art.

San Diego, Cal.
FINE ARTS GALLERY—May: Max Pollack prints; paintings, Leslie Lee; sculptures, Donald Hord; water colors, W. E. Music; contemporary artists of San Diego.

San Francisco, Cal.
CALIFORNIA PALACE OF THE LEGION OF HONOR—May: 53rd Annual Exhibition of San Francisco Art Association; exhibition of Jules Pascin. **CASA DE MANANA**—To May 15: Etchings, Charles Arson Horton. May 16-31: Weavings, Enid Rellett. **COURVOISIER GALLERIES**—May: Paintings, Ferdinand Bergdorf. **EAST-WEST GALLERY**—May: Paintings, Frank W. Bergman. **S. & G. GUMP**—To May 16: Paintings by Matisse, Derain, Picasso and Raoul Dufy. May 18-30: Paintings, M. Elizabeth Price.

Boulder, Colo.
ART ASSOCIATION—To May 15: Philadelphia Chapter A.I.A. (A.F.A.).

Greeley, Colo.
STATE TEACHERS COLLEGE—May 14-28: Wood block prints, Gustave Baumann (A.F.A.).

Greenwich, Conn.
ART GALLERY OF THE LIBRARY—To May 24: 13th annual exhibition Greenwich Society of Artists.

Wilmington, Del.
SOCIETY OF ARTISTS—May 18-June 9: Delaware school children's show. To May 13: Spackman collection.

Washington, D. C.
UNITED STATES NATIONAL MUSEUM (Smithsonian Institution)—To May 26: Etchings, C. Jac Young. **ARTS CLUB**—To May 16: Eighth "A" Circuit Exhibition, Southern States Art League. **PHILLIPS MEMORIAL GALLERY**—May: American Luminists.

Bloomington, Ill.
ILLINOIS WESLEYAN UNIVERSITY—May 17-31: Wood block prints in color (A.F.A.).

Champaign-Urbana, Ill.
UNIVERSITY OF ILLINOIS—May: Exhibition of prints (National Academy of Art, Chicago).

Chicago, Ill.
ART INSTITUTE—May: Eleventh International Exhibition of Water Colors; pottery made at Hull House; loan exhibition of modern textiles. **ARTS CLUB**—To May 9: Professional members' exhibition. May 15-June 6: Chicago Architectural Exhibition. **CARSON, PIRIE, SCOTT & CO.**—May: Paintings, Anthony Thieme; etchings, A. C. Webb. **CHICAGO GALLERIES ASSOCIATION**—To June 5: Eleventh Semi-Annual Members Exhibition. **O'BRIEN ART GALLERIES**—To May 9: Paintings, Colin Campbell Cooper. **PALLETTE & CHISEL CO.**—May: 37th annual exhibition.

Springfield, Ill.
ART ASSOCIATION—May: Exhibition, George Brown. **ART GALLERY OF STATE MUSEUM**—To May 9: Fifth annual exhibition of the Illinois Academy of Fine Arts.

De Kalb, Ill.
NORTHERN ILLINOIS STATE TEACHERS COLLEGE—To May 15: Wood blocks in color (A.F.A.).

Indianapolis, Ind.
LIEBER GALLERIES—May 4-16: Etchings, Bert Cobb.

Richmond, Ill.
ART ASSOCIATION—May: Exhibit by school children.

Davenport, Ia.
MUNICIPAL ART GALLERY—May: Paintings and prints (1930 Winter Exhibition of National Academy of Design).

Des Moines, Ia.
ASSOCIATION OF FINE ARTS—May: Paintings and water colors, Frank Brangwyn.

Emporia, Kan.
STATE TEACHERS COLLEGE—May 15-June 28: Paintings by members of the North Shore Arts Ass'n.

Manhattan, Kan.
K. S. A. COLLEGE GALLERY—To May 11: Water colors and etchings, J. F. Helm, Jr.

Wichita, Kan.
ART ASSOCIATION—May: Prints

Louisville, Ky.
J. B. SPEED MEMORIAL MUSEUM—May: Stained glass; hand wrought iron and old pewter.

New Orleans, La.
ARTS & CRAFTS CLUB—To May 15: N. O. Art School Students Exhibit. May 15-31: Blanche S. Benjamin Prize Competition. **ISAAC DELGADO MUSEUM OF ART**—To May 29: Water colors, Millard Sheets; oils, F. T. Hutchens.

Portland, Me.
SWEAT MEMORIAL MUSEUM—To May 18: International Photo Salon.

Baltimore, Md.
MUSEUM OF ART—To May 15: Cone collection of jewelry and textiles; Henri Memorial Exhibition; modern British etchers; paintings, Donald Coale and Everett Bryant. **PURNELL GALLERIES**—May: Contemporary etchings; old paintings; old English and Sheffield silver. **MARYLAND INSTITUTE**—To May 14: Paintings, William R. Watkins; Chinese pictures. May 14-28: Competitive Exhibition of students work.

Amherst, Mass.
AMHERST COLLEGE—May 10-24: Paintings (Summer Exhibition of the National Arts Club).

Boston, Mass.
MUSEUM OF FINE ARTS—May 7-21: Work of the Museum drawing classes; Italian engravings; designs for ornament. **CASSON GALLERIES**—May: English landscapes and sporting prints; etchings, Cameron, Briscoe and Russell Flint. **DOLL & RICHARDS**—May: Miscellaneous paintings, water colors and prints. **GOOD-SPEED'S BOOK SHOP**—To May 16: Memorial exhibition of bookplates and historical engravings. Sidney Lawton Smith. **GUILD OF BOSTON ARTISTS**—May 6-29: Members spring exhibition. **GRACE HORNE'S GALLERY**—May: Paintings and water colors; miscellaneous prints. To May 9: Photographs, Edward Weston. **ROBERT M. VOSE GALLERIES**—To May 9: Decorative landscapes by the English and Continental schools.

Hingham Center, Mass.
PRINT CORNER—May: Prints of the Cat-Tribe, Elizabeth Norton, A. Hugh Fisher, etc.

Worcester, Mass.
ART MUSEUM—May 25-June 8: Work by pupils of the Worcester Art Museum.

Ann Arbor, Mich.
UNIVERSITY OF MICHIGAN—May 6-27: Royal Society of British Artists (A.F.A.).

Detroit, Mich.
INSTITUTE OF ARTS—To May 24: 17th Annual exhibit of American art. May: "Fifty Cent" exhibit. May 17-June 15: Contemporary French art. **SOCIETY OF ARTS & CRAFTS**—May: Panels, Erika Lohmann. May 4-23: Yamataka.

Grand Rapids, Mich.
ART ASSOCIATION—May: American painters; miniatures; Grand Rapids artists and amateurs; historic fabrics.

Kalamazoo, Mich.
INSTITUTE OF ARTS—May: 1931 New York Water Colors Rotary (A.F.A.).

Muskegon, Mich.
HACKLEY GALLERY—May: Paintings, Edy Le-grand; etchings, Werner Laves.

Minneapolis, Minn.
INSTITUTE OF ARTS—May: Paintings by the Art School faculty; sculpture, Carl Mose; Cambodian sculpture; Piranesi engravings from Prison Series; XIXth century prints; Bible illustrations; works of William Blake; early American silver.

Kansas City, Mo.
ART INSTITUTE—May: Kansas City Society of Artists' exhibition. **ALDEN GALLERIES**—To May 8: Etchings and dry-points, Cadwallader Washburn.

St. Louis, Mo.
CITY ART MUSEUM—May 6-June 6: Loan exhibition of XVIIIth and XIXth century British water colors and drawings. **McCAUGHEN & BURR**—May: Exhibit of prints.

Port Gibson, Miss.
WOMAN'S CLUB—May 5-19: Eighth "B" circuit exhibition, Southern States Art League.

Lincoln, Neb.
UNIVERSITY OF NEBRASKA—To May 15: Contemporary prints (A.F.A.).

Omaha, Neb.
ART INSTITUTE—To May 18: Water colors, Carol Bill. May 19-June 5: Omaha Art Guild.

Manchester, N. H.
CURRIER ART GALLERY—May: Ten Philadelphia Women Painters; water colors, Lester Stevens; colored block prints, Ernest Watson; hand wrought jewelry, Frank Gardner Hale.

Montclair, N. J.
MONTCLAIR MUSEUM—May: Pastels and drawings by American and foreign artists. To May 24: "Newark, 1666-1930" Historical Exhibit.

Santa Fe, N. M.
MUSEUM OF NEW MEXICO—May: Paintings, Olive Rush, Helen Needham, Caroline Pickard, Charles Bolsius, J. H. Sharp; ancient jewelry.

Brooklyn, N. Y.
BROOKLYN MUSEUM—May: Exhibition by American Union of Decorative Artists and Craftsmen. To May 28: Persian Art.

Buffalo, N. Y.
ALBRIGHT ART GALLERY—May: 25th Annual Exhibition of American Paintings; Memorial Exhibition of Samuel L. Halpert; bronzes, Anna Glenny Dunbar.

Elmira, N. Y.
ARNOT ART GALLERY—May: Philadelphia Water Color Rotary (A.F.A.).

New York, N. Y.
METROPOLITAN MUSEUM—May: Furniture and glass, American and European; lace and costume accessories; Indian and Indonesian textiles; prints, acquisitions of 1929 and 1930. **ACKERMAN & SON**—May: American and English marine paintings and prints. **THOMAS AGNEW & SON**—May: Paintings by Old Masters; drawings and engravings. **ARDEN GALLERY**—May: Garden furniture, sculpture and frescoes inspired by Southwest; woodcuts, Gertrude Hermes. May 4-25: Frescoes and paintings on wood, George Ashley. **ARGENT GALLERIES**—May 4-30: Annual Spring exhibition Nat. Assoc. Women Painters and Sculptors. **ART CENTER**—To May 18: Advertising art; work of students of Pratt Institute; work of Erika Klein. To May 9: Watercolors, Katherine Cooke. May: (Etching Room) Six American women artists. **BABCOCK GALLERIES**—May: Etchings, water colors, American artists. **BACHSTITZ GALLERIES**—May: Paintings, European Masters, XVth to XIXth centuries. **BALZAC GALLERIES**—May: Sculpture, Maillol, Despiau, Bourdelle, Renoir. **JOHN BECKER GALLERIES**—To May 8: Photographs by three Americans. May: Drawings and water colors by Jean Charlot. **BELMONT GALLERIES**—Permanent: Exhibition of Old Masters. **BROWNELL-LAMBERTSON GALLERIES**—May: Exhibition of crystal, glass and ceramics. **FRANS BUFFA & SON**—May: Paintings, William H. Singer Jr. **BUTLER GALLERIES**—May: Mezzotints. **OTO-BURCHARD & CO.**—May: Animal motifs in early Chinese art. **CAEO ART GALLERIES**—May: Paintings by American and foreign artists. **CONTEMPORARY ARTS**—To May 16—Paintings, Charles Logassa. **CONTEMPORARY GALLERIES**—To May 14: Paintings, A. Iarici and B. Leonard. **DELPHIC STUDIOS**—To May 17: Photographs of Mexico, Agustin Jimenez; projects for fresco mural decorations and water colors, Cueva del Rio. **DEMOTTE GALLERIES**—To May 9: Drawings from Ingres to Picasso. **DOWNTOWN GALLERY**—To May 10: Caricatures in pastel, Peggy Bacon. **DUDENSAING GALLERIES**—To May 15: Selected paintings, American artists. **DURAND-RUEL GALLERIES**—May: Exhibition of French paintings. **EHRRICH GALLERIES**—May: Garden and terrace furniture. **FERARGIL GALLERIES**—To May 5: Drypoints, Will Dyson. **FIFTEEN GALLERY**—To May 9: Portraits and still-lives, H. Willard and Aimee Ortlin. **FIFTY-SIXTH STREET GALLERIES**—May: Flower and garden subjects and a mural, Irene Weir. **FASCAL M. GATTERDAM**—May: American landscapes. **G. R. D. STUDIO**—To May 9: Paintings, Allan Gould, Algot Sønby, William Taylor. **GRAND CENTRAL ART GALLERIES**—To May 9: Paintings, Margery Ryerson. **GROELER CLUB**—May: German illustrated books. **MARIE HARRIMAN GALLERIES**—May: Contemporary painters. **EDOUARD JONAS GALLERIES**—Permanent: French 18th century furni-

ture. **KENNEDY & CO.**—May: Drawings and colored wood blocks. **Bertha Lum**; Audubon's American Birds. **HYMAN & SON**—May: Old portraits and decorative paintings. **FREDERICK KEPPEL & CO.**—To May 9: Etchings by Pennell. **THOMAS J. KERR**—May: Paintings, tapestries and antiques. **KLEEMAN-THORMANN GALLERIES**—To May 9: Drawings and monotypes, Albert Sterner. **KLEINBERGER GALLERIES**—May: Special exhibition of Old Masters. **M. KNOEDLER & CO.**—To May 16: Engravings and woodcuts, Albrecht Durer. **LUCY LAMAR GALLERIES**—May: Modern paintings and sculpture. **JOHN LEVY GALLERIES**—To May 16: Paintings. **Rufino Tamayo**, Joaquin Clausell. **MACBETH GALLERIES**—May 2-29: Selected American paintings and etchings. **MAUREL GALLERIES**—To May 9: Flower paintings, R. M. Klous. **METROPOLITAN GALLERIES**—To May 18: Paintings and pastels, Everett Shinn. **MILCH GALLERIES**—May: Paintings by American artists. **MONTROSS GALLERY**—To May 9: Paintings, Florence Waterbury. **MORTON GALLERIES**—May: Oils, water colors by young Americans. **MUSEUM OF MODERN ART**—May 17-June: Memorial exhibition of collection of Lizzie Bliss. **NATIONAL ARTS CLUB**—May 2-28: Story of Gramercy Park in Portraits. **NEWHOUSE GALLERIES**—May: Decorative portraits and landscapes of XVIIIth century. **RALPH M. PEARSON STUDIO**—May: Exhibition of rugs and wall hangings by American artists. **PEN AND BRUSH CLUB**—To May 5: Women painter members. **POTTERS SHOP**—To May 5: Animals in bronze and glazed terra cotta, Elsa H. Voss. **PUBLIC LIBRARY**—May: Forgotten print makers; Arthur B. Davies; recent additions. **REINHARDT GALLERIES**—To May 9: Landscape paintings from XVIth to XXth century. **ROERICH MUSEUM**—To May 15: Paintings, Herminia de D'Avila. **SALMAGUNDI CLUB**—May 15-June: Annual Summer exhibition. **SCHULTHEIS GALLERIES**—May: Paintings by American and foreign artists. **JACQUES SELIGMANN**—To May 16: Portraits, Gustave Murañy. **E. & A. SILBERMANN**—May: Old Masters and antiques. **MARIE STERNER GALLERIES**—May: American and French paintings. **VAN DIEMEN GALLERIES**—May: Exhibition of Old Masters. **ARTHUR S. VERNAY**—To May 9: Important collection of early English furniture. **CATHERINE LORILLARD WOLFE ART CLUB**—May: Members work in commercial illustration and design. **HOWARD YOUNG GALLERIES**—May: Selected group of old and modern paintings.

Rochester, N. Y.

MEMORIAL ART GALLERY—May: Russian Icon exhibition. **GEORGE E. BRODHEAD GALLERIES**—May: Etchings, Whistler, Zorn, Benson, Lewis, West, etc.

Syracuse, N. Y.

MUSEUM OF FINE ART—May: Portraits by Cecilia Beaux.

Akron, O.

ART INSTITUTE—To May 16: Art work by Akron high schools. May 13-June 8: Eighth Annual Exhibition of Akron Artists and Craftsmen. May 19-30: Akron students in Cleveland School of Art.

Cincinnati, O.

ART MUSEUM—To May 18: Etchings, Jacques Callot. May: Paintings and drawings, Thomas Gainsborough. May 10-17: National Exhibition of the Junior League of America; May 24-June 21: French prints of the Romantic period. **CLOSON GALLERIES**—May 4-16: Water colors, Alma Jordan Knauber.

Cleveland, O.

MUSEUM OF ART—May 6-June 7: 13th Annual Exhibition by Cleveland Artists and Craftsmen.

Columbus, O.

GALLERY OF FINE ARTS—May: Ninth Annual Advertising Art Exhibit, Art Directors Club (Art Center, N. Y.); miniatures, Mary C. Allen; 21st annual exhibition, Columbus Art League; small sculpture exhibit (Art Center, N. Y.)

Dayton, O.

ART INSTITUTE—May: Arthur B. Davies Exhibit (A.F.A.); Dayton Society of Etchers Annual Exhibit; Dayton Art Institute School Exhibit.

Toledo, O.

MUSEUM OF ART—May: American primitive paintings; annual exhibition of Toledo Pictorial Photographers.

Norman, Okla.

UNIVERSITY OF OKLAHOMA—May 15-June 1: University of Okla. Exhibition.

Portland, Ore.

ART ASSOCIATION—May: 22nd annual exhibition of the School of Portland Art Association.

Bethlehem, Pa.

LEHIGH UNIVERSITY—May 15-June 9: American water colors, (A.F.A.).

Bryn Mawr, Pa.

BRYN MAWR COLLEGE—May: Delaware County Artists.

Harrisburg, Pa.

ART ASSOCIATION—To May 11: Paintings by Old Masters (Van Diemen Galleries, N. Y.); Holbein drawings (A.F.A.).

Philadelphia, Pa.

ART ALLIANCE—May: Philadelphia Water Color Club May 17-June 1: Carved ivory. (Associate Gallery) To May 15: Exhibition by the School Art League Alumni Ass'n and junior members of the Art Alliance. **CRILLON GALLERIES**—To May 9: Paintings, Halicka. **PHILADELPHIA SKETCH CLUB**—May 4-16: 67th annual exhibition of oil sketches by Philadelphia artists. **PRINT CLUB**—To June 10: 8th Annual Exhibition of American Etching.

Pittsburgh, Pa.

CARNEGIE INSTITUTE—To May 24: Modern German Prints. To May 13: Scholastic National High School Art Exhibition. May 7-June 14: Paintings from the Chester Dale collection. May 19-June 7: "Vanishing India" exhibition by Stowitts.

New Hope, Pa.

NEW HOPE GALLERIES—May: Water colors and etchings.

Providence, R. I.

RHODE ISLAND SCHOOL OF DESIGN—May: Pan-American contemporary paintings. **TILDEN-THURBER CO.**—May 10-19: Brainard Lemon silver collection. **NATHANIEL M. VOSE**—May: Portraits by Gilbert Stuart; red chalk portraits.

Memphis, Tenn.

BROOKS MEMORIAL ART GALLERY—May: Oil paintings by Brazilian artists (Koerich Museum, N. Y.); Zubiaurre paintings; Brooklyn Society of Etchers.

Dallas, Tex.

PUBLIC ART GALLERY—May: Sale collection, Phillips Memorial Gallery (A.F.A.). **HARRY LAWRENCE GALLERIES**—May: Paintings, Minnie Bowles.

Denton, Tex.

COLLEGE OF INDUSTRIAL ARTS—May: American pottery.

Fort Worth, Tex.

MUSEUM OF ART—To May 23: 21st Annual Exhibition by Texas artists.

Houston, Tex.

MUSEUM OF FINE ARTS—To May 31: Paintings, Jules Pascin; 6th annual exhibition by Texas photographers; Seattle Camera Club. **HERZOG GALLERIES**—May: Antique English furniture; XVIIIth century portraits.

San Antonio, Tex.

WITTE MEMORIAL MUSEUM—(San Antonio Art League)—To May 25: American Society of Miniature Painters; paintings, Millard Sheets. May 24-June 15: Exhibition of Texas Fine Arts Association.

Salt Lake City, Utah

ALICE MERRILL HORNE GALLERIES—May 3-10: Etchings, Elizabeth Keith Toykio. **W. M. MCCONAHAY GALLERIES**—Permanent: Western paintings, John Fery.

Madison, Wis.

ART ASSOCIATION—May 4-30: Water colors, Paul Gill. **UNIVERSITY OF WISCONSIN**—May 20-June 7: Students work of the Department of Art Education.

Milwaukee, Wis.

ART INSTITUTE—To May 12: Prairie Print Makers; Pictorial Photographers of America, Traveling Salon. May 12-June 3: Balkan paintings, Byron Boyd; etchings, water colors and paintings. **LAYTON ART GALLERY**—May 7-June 7: Drawings by Elena and Myson C. Nutting. **MILWAUKEE JOURNAL GALLERY**—To July 1: Permanent collection of Milwaukee Art Institute.

Oshkosh, Wis.

OSHKOSH PUBLIC MUSEUM—May: Stained glass exhibit.

An Experiment

A branch art museum will be operated by the Pennsylvania Museum in the 69th Street Arts and Crafts Community Center, Philadelphia, as an experiment to determine the value of a system of branch museums, analogous to the existing system of branch libraries. It is being financed by a grant of \$45,000 from the Carnegie Corporation of New York and the promise of \$30,000 additional funds from John H. McClatchy, who is also providing the space necessary. Opening date is around May 1.

The museum officials believe it can be demonstrated that one of the next major developments in the general field of museum service lies in the establishment of such a system. At present the museum is operating five buildings in different locations, but their contents are specialized, and only one, Memorial Hall in West Philadelphia, with an attendance in 1930 of 412,496, bears in any way the character of a local art museum.

The 69th Street Branch will be conducted by Philip N. Youtz, formerly of the staff of Columbia University and recently in charge of adult education in a number of branch libraries of the New York Library system. Mr. Youtz is the author of several books on art. The branch museum will include a large gallery for current exhibitions, another gallery with alcoves for effective groupings and an auditorium for lectures. Material for the exhibitions will come from the collection of the Pennsylvania Museum, other Philadelphia organizations and from private collectors.

Keith

A great memorial exhibition of the paintings of William Keith (1839-1911), to mark the twentieth anniversary of his death, is being held in the galleries of S. and G. Gump in San Francisco. Keith is California's American old master, regarded as highly there as George Inness is in the East. First a painter of the Munich school (he studied there), later he fell under the influence of Inness (the two were fast friends) and became an American Barbizon landscapist. His paintings in the latter manner are valued in California as much as Inness' works, and bring as high prices.

Keith was a native of Aberdeenshire, Scotland. He came to America at the age of 12, and was apprenticed to a wood engraver. A tragedy befell his old age,—the San Francisco earthquake and fire destroyed his studio and paintings.

Keith was a poet of paint, and Edwin Markham, poet in words, wrote of him: "His landscapes take on the color of his soul; they are nature plus the man. Hence, they are not a mere imitation of nature, but the creation of a wilder beauty than earth supplies."

Germany's Big Exhibition

The largest exhibition of art of the year in Germany will take place at Essen from May 23 to August 23, with representative works of all the well known German painters and sculptors. Coincidental with this there will also be an exhibition of art in advertising and photography.

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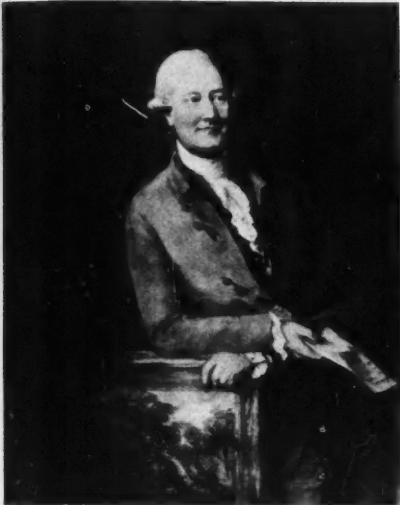
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Art of Gainsborough Passes in Review



"James Christie." Portrait of Famous London Auctioneer by Gainsborough.



"Edward and William Tomkinson," by Thomas Gainsborough.

For the first time in America a large and representative group of Thomas Gainsborough's paintings and drawings is being shown. Like the great Memorial Exhibition which took place at Ipswich, England, in 1927 in commemoration of the bicentenary of Gainsborough's birth, the exhibition which is being held at the Cincinnati Art Museum during May provides a complete review of all phases of his art. There are fifty oil paintings besides the drawings.

A number of the paintings shown at Ipswich and several from Sir Philip Sassoon's recent showing of Georgian Art in London are in the present exhibition. Cincinnati itself is ably represented with ten paintings from the Art Museum, the Institute of Fine Arts, the Charles P. Taft Collection, and the collection of Miss Mary Hanna and E. W. Edward. In addition to the 50 oils lent by museums, collectors and dealers throughout the United States, 30 drawings from the collection of Henry Schniewind, Jr., of New York are also included.

Gainsborough's achievements in both landscape and portraiture are revealed by works of his three important periods—Ipswich, Bath and London, respectively. The numerous examples allow an appreciation of the steady course of his development toward the breadth and sureness of handling characteristic of the final period. Several early landscapes of the Ipswich phase reveal the influence of the Flemish masters on his career.

The "View of Suffolk" lent by the City Art Museum of St. Louis and the "Scene from the Neighborhood of Sudbury" from the Elrich Galleries, New York, are fine examples of this early landscape period. The "Landscape with Cattle and Figures" in the Taft Collection,

dating from the Bath period, represents a transitional stage between the earlier paintings of rural scenes and the highly original landscapes done after Gainsborough's removal to London in 1774. The final period of landscape is represented by "Returning from Market," lent by Miss Mary Hanna, and the "Bullock Wagon," owned by Mrs. Jeremiah Maguire of New York. Of especial interest is the unfinished "Landscape" lent by Thomas Agnew & Sons of New York, said to have been on Gainsborough's easel at the time of his death.

Most of the notables of Gainsborough's time sat to him at one time or another and so the Cincinnati exhibition comprehends many famous names. Reproduced herewith are two of the most important portraits in the show—"Edward and William Tomkinson," from the Taft Collection, especially typical of the broader handling of the London period, and "James Christie," portrait of the founder of the great London firm of auctioneers and Gainsborough's neighbor at Schombert House, lent jointly by Knoedler & Co. and Thomas Agnew & Sons.

The Franklin Memorial

As the result of conferences held by prominent men in Philadelphia it was decided to speed the program to develop the Parkway. The first project will be the \$5,000,000 Benjamin Franklin Memorial, arrangements having been made for immediate removal of the old Municipal Court building so that work on the structure can be started without delay. Work will be started on the new \$3,000,000 Municipal Court building early next Autumn.

In order to provide a more fitting setting for these new buildings as well as for the \$4,000,000 Civic Theatre and Opera House Race Street is to be widened 20 feet from the Parkway at 18th to 20th street, making it an 80-foot highway.

The Movies and Architecture

On the evening of May 18 a discussion of "What Are the Movies Doing for Our Architectural Consciousness?" will take place at the Art Center, New York. The speakers will be J. Monroe Hewlett, mural painter, stage designer and architect, who has designed many public buildings, and Ernst Segte, formerly connected with UFA in Germany and is now unit art director for the Paramount Studios.

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A Review of the Field in Art Education

Eastport Becomes a "Painters' Paradise"

Eastport, Maine, the most easterly town in the United States, has been called the Frontier of the Sea. This quaint old rambling town, its wharves and harbor teeming with the unspoiled phases of sea-life, its rugged coast line and timbered heights in the background, is rapidly becoming a favorite with painters and students who discriminate between the picturesque and the real as against the more commonplace seaports. It bears the flavor of olden days, carrying one back a hundred years. Tourists have not penetrated its isolation and color.

It is an island town of about 3,500 persons, a mile wide and four miles long, indented with many bays and crowned with a great barrier of rock called The Battery. From this natural bridge of many levels a view is obtained of the entire town and for thirty miles in every direction. Numerous islands, large and small, belonging to the Dominion of Canada, dot the surrounding waters. The Philadelphia Water Color Club prize and the Wilmington Society of Fine Arts purchase prize were won by pictures painted in Eastport.

The Eastport Summer School of Art and the art colony were brought into being six years ago by George Pearse Ennis, prominent American artist who has been making the town and its environs his Summer painting ground for more than a dozen years. The student colony



"Black Fog," by George Pearse Ennis.

numbers about 75 besides a group of professional painters. The school is located in a fine old Colonial house with a large studio. There, general exhibitions and criticisms are given by Mr. Ennis. The Summer session runs from July 1 to August 26, there being a special course for art teachers from June 29 to August 7.

Hanson to Teach at Roerich's

H. Thurland Hanson, water colorist, illustrator and art director, will join the faculty of the Master Institute of Roerich Museum, New York, at the beginning of next season, and will teach in the departments of painting and drawing, and art applied. He was awarded prizes in 1928 and 1929 at the New York Water Color Club and the American Water Color Society exhibition. As a chairman of the Art Directors' Club in 1930 he gave a series of lectures on "Styling the Advertising Pages."

and is now planning extensive educational work under the auspices of the club.

Design Institute Formed

An industrial institute to develop American designers has been organized by the Art Center. The institute will provide a means of discussion and debate. Otto H. Kahn, a member of the advisory committee, declared that one of the most pleasing developments in America was the recognition "that beauty pays."

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Ringling's School

John Ringling, whose art museum at Sarasota, Fla., was recently opened to the public, is founding an art school in connection with the museum, and Dr. Ludd M. Spivey, president of Southern College at Lakeland, Fla., has just been appointed director.

It is expected that the Ringling school will appeal to students from the north, for, because of its location, it will partake of the nature of a Winter resort.

Nationally famous instructors will teach Winter classes. Outdoor painting will be one of the attractions. Besides resident instructors a group of well known artists will be invited as visitors to lecture and teach during the Winter.

A School Feat

Spring will witness the completion of the mural paintings on the walls and ceiling of the school chapel of St. Anselm's College in Manchester, N. H., on which the students have been working for several years. The project was started when Father Raphael, mural decorator for many churches throughout the country, determined to apply his talents to the shrine of his own community, of which

he had been a member for thirty-five years.

The decoration of the walls promised to be the work of many years if done by a lone hand, but a group of students volunteered to help. Working from Father Raphael's designs they have transformed a blank ceiling into a pattern of color and symbolic representation.

Art Pilgrimage to Europe

The Seventh International Congress for Art Education will be held in Vienna during the Summer of 1932. This congress will occupy a prominent place in the itinerary of an Art Pilgrimage which is being planned by the Bureau of University Travel, Newton, Mass., which conducted a successful "Pilgrimage" in 1928, when the last art congress was held in Prague. Lorado Taft, John Shapley, Ellsworth Woodward, H. H. Powers, W. A. Frayer and some twenty-five other art leaders of national reputation will accompany the tour as special lecturers.

The main route of the tour will comprise a trip through France, Switzerland, Italy and Germany with a stop in Vienna. Alternative routes will be offered including England, Holland, Belgium, Spain, Czechoslovakia and Austria.

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In Japan



"Japanese Lady," by Carl Werntz.

Carl Werntz, director of the Chicago Academy of Fine Arts, is once more on a world art tour. After wintering in Abyssinia, French Somaliland and Sumatra, he and Mrs. Werntz are now in Japan visiting the Spring festivals and art exhibitions. Reproduced above is one of the works of the tour, "Japanese Lady."

Mr. Werntz expects to return to the academy in time for the opening of the Summer classes, July 6.

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"Bottle-Fed"

The scourge of the younger art student of today is mental laziness, according to Dorothy Graffy in the Philadelphia *Public Ledger*. She does not compliment members of the younger generation on their pursuit of art, but severely reprimands them for their "laziness" and for being "bottle-fed," stating that artists of years ago knew how to think for themselves.

"Young artists of our day," writes Miss Graffy, "are bottle-fed long past weaning time. It is easier to tell the youngster what to do and how to do it than to give him the mental background that will teach him how to think and to work for himself. Reared on regular feedings, the baby artist won't seek his own food. He'll wait until it is served to him. If it isn't there on time he'll howl. That should bring results! And we continue to spoil the art child."

"It is doubtless true that if every art institution in the country were to become a stern parent, there would be fewer art students. If the boys and girls who fall in love with the thought of art were exposed in the early stages of the game to the grueling labor and eternal disappointment inherent in art growth they would either return to their homes or develop a gratifying maturity."

"We laugh today at the china-painting girls of fifty years ago. But I am beginning to wonder whether the laugh isn't on us instead. China painting was a parlor accomplishment and remained in the parlor. By laughing into oblivion this safety blotter for amateur art splashings have we not loosed upon the world a rather terrifying stream of young students, male and female, who, with a smattering of art, serve largely to confuse the entire art issue?"

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The Cross Art School covers wide territory. It operates a Summer session of ten weeks at Boothbay Harbor, takes special students for individual instruction and carries on home study courses the year round. These latter courses number over a thousand pupils from all sections of America and Europe.

Mechanics of Sculpture

The School of the Boston Museum of Fine Arts is to teach sculpture as well as modelling. A new course, inaugurated by Frederic W. Allen, head of the sculpture department, will have as its aim the placement of its students in the ateliers of successful sculptors as technically competent assistants, thereby gaining the practical experience which is the "foundation of all solid achievement." The course will consist of illustrated lectures on the mechanical phase of the art and demonstration by expert workmen of such processes as plaster casting, stone carving, mechanical enlarging and repairing of broken models. The students will be allowed to take part in these demonstrations.

"Students," said the Boston Transcript, "will receive broader knowledge in the field of sculpture and mastery of the mechanical side of their art which should enable them to carry their projects through to completion themselves, without being entirely dependent on commercial workmen, as heretofore. There has long been need for such instruction. May success attend it!"

Sandzen to Teach in Michigan

Sven Birger Sandzen, who made Lindsborg, Kan., famous, will go to Ann Arbor this summer to take charge of the out-door sketching and painting classes of the School of Architecture of the University of Michigan, according to announcement made by Prof. Emil Lorch, the director. He is professor of art history at Bethany College, Lindsborg.

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to give personal help to the League by writing to or by conferring with any of its officials. The League will appreciate all suggestions and names of important people in your region who can help to organize Regional Chapters or who may be of assistance to your Regional or National Executives.

EDUCATIONAL WORK

The National Lectures Committee (Chairman, Frank Hazell, 321 West 112th St., New York City), co-operating with The National Regional Chapters Committee, attends to the circulation of all lectures, sponsored by the League, and prepared in typewritten form, some with lantern slides, others with accompanying charts, which may be had for a nominal fee on application to Mr. Hazell with accompanying check or money order.

Lectures Now Available

- (1.) The International Art Congress on Technical Problems, at The Hague, Summer of 1930—Reported by George Stout, Fogg Museum of Art, Harvard University. One (1) lecture, 1 hour, with slides, \$5.00.
- (2.) The Artist Painters Technic—Digest of 14 two-hour lectures given by Dr. Martin Fischer of the University of Cincinnati at the Metropolitan Museum of Art, Feb.-March, 1931, under the joint auspices of the League and N. Y. University. Compiled by Lucie D. Leffingwell and Margery Ryerson. Two (2) lectures, each 1 hour, with charts, charge, \$1.00 each.
- (3.) Stained Glass, Its Source and Ultimate Development, Its Extensive Use Today—Written by George Pearse Ennis, artist, painter, designer and builder of stained glass windows. One (1) lecture, 1 hour, with slides, charge, \$5.00.
- (4.) Mural Painting—Written by Ezra Winter, whose murals decorate the Cunard Building, New York; the Willard Straight

Memorial, Cornell University; the Eastman Opera House, Rochester; the Bank of Manhattan Co., New York, etc. One (1) lecture, 1 hour, with slides, charge, \$5.00.

- (5.) Spanish Colonial Architecture, Its Origin and Influence—Written by Arthur B. Longergan, instructor, history sketching, School of Architecture, New York University. One (1) lecture, 1 hour, with slides, charge, \$5.00.

Other lectures are in preparation on weaving, metal work, enameling, polychrome tile, pottery, bookbinding, creative design applied to objects in everyday use, on new-old principles of creative design, and on fundamental principles of visual art.

TECHNICAL WORK

The National Committee on Technic and Education (Chairman, Walter Beck, "Innisfree," Millbrook, N. Y.), aims at a reinstatement of craftsmanship as the first element in art education.

By enlisting the services of research scientists and of experts of high standing, it will make available to our members dependable knowledge of materials, mediums, grounds and technical processes that will assure permanence in works of art.

A notable beginning has already been made in a series of fourteen two-hour lectures delivered at The Metropolitan Museum of Art, in February and March, 1931, by Dr. Martin Fischer of the University of Cincinnati, under the joint sponsorship of the League and of the Fine Arts College of New York University. Digests of these lectures will be available through The National Lecture Committee.

The plans of this committee are international in scope. Its program aims to bring practical help from all available sources to the professional artist, the craftsman and the student in matters of technic.

New York Season

[Concluded from page 15]

sitter's name instead of bothering with the face. "It is a novel idea and certainly saves the sitter a lot of tiresome posing," said the Times.

"Demuth's cryptic 'I Saw the Figure Five' is again present. It goes back to the old Intimate Gallery days. So does the very handsome whimsical conception called 'Longhi on Broadway'—another portrait, if you will, with its mask and bottle, though considerably subtler than the recent shots. Demuth's water-colors of fruits and flowers seem by far his best and most serious work. His abstracting here is done unobtrusively and amounts to a signature. As applied to houses and landscapes the device, possibly deriving from chance shafts of sunlight, is often puzzling. One is always respectful, however, suspecting that it must be profoundly connected with higher mathematics."

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American Etchers

The Brooklyn Society of Etchers has changed its name to "The Society of American Etchers" and, after having held exhibitions for fifteen consecutive years at the Brooklyn Museum, will henceforth exhibit in Manhattan. Its sixteenth annual will open on Nov. 21 at the National Arts Club. The society is the oldest print organization in America with the exception of the Chicago Society of Etchers, founded in 1910, and is the only one whose exhibitions are devoted entirely to American artists.

The change to Manhattan was decided on because the society felt it could not maintain the high standard of its exhibitions in the face of the Brooklyn Museum's insistence that only prints never before shown in New York be included.

The officers: Frank W. Benson, honorary president; John Taylor Arms, president; Ernest Roth, first vice-president; Louis C. Rosenberg, second vice president; Frederick T. Weber, corresponding secretary; David Hendrickson, recording secretary; C. Jac Young, treasurer; Kerr Eby, Eugene Higgins, Robert Nisbet, Katharine Merrill, members of council.

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Another Citadel Falls, and Kleinberger's Shows Modern Art



"Porte d'Arras," by Corot.

The F. Kleinberger Galleries of New York, long known for specializing in primitives and old masters, have bowed to the "signs of the times" and entered the modern field with an exhibition of French paintings from Corot to Picasso, to continue until May 2. Included in the display are 23 oils and 12 water colors and drawings by such artists as Bonnard, Cassatt, Degas, Derain, Matisse, Modigliani, Renoir, Rouault and Vuillard, as well as Corot and Picasso. These paintings, thoroughly representative of the artists, will figure with other



"La Noce de Pierrette," by Picasso.

modern works in Kleinberger shows from time to time.

"Renoir's 'Argenteuil' stands out," said the *New York Herald Tribune*, "as a most attractive and colorful piece of landscape painting, filled with crisp, vivid passages. The companion landscape in his later style is called 'The Bathers' and is softer in color. By Degas there are two brilliant pastels. 'The Dancer,' in prevailing orange and green, and a subtle design of two figures. The Corots are small works, the little 'Port d'Arras' being especially lovely in its gray-green colors and soft, feathery handling.

"Picasso stands out among the more modern men, with his large 'La Noce de Pierrette,' a composition of eight figures based on his early style and a work of tenderness for all its lack of finish. There are several small Derains, of which the bust of a girl and the half length of a woman are best representative of his abbreviated figure work of the last few years. The portrait of a young girl seated, by Modigliani, and Redon's beautiful flower piece, 'Ophelie,' represent both artists at their best, the Redon being especially strong in color."

Bureaucratic Art

A movement to raise the standard of public architecture throughout the country was launched by the American Institute of Architects at its 64th convention at San Antonio. Broadening a declaration at an earlier session that the designing of structures in federal building programs should be entrusted to private architects, the convention adopted a resolution that this policy apply to all buildings erected by cities and states and other political divisions.

California was praised as an example for the nation, because of its recognition of this policy. Gov. Franklin D. Roosevelt will be asked to further the plan in the state of New York, where extensive building projects are to be executed.

The architectural profession is aroused over the concentration of architectural service in the hands of government bureaus. After asserting that public buildings should proclaim the highest standards, the resolution says:

"The Institute affirms that men capable of producing these results are not to be found in subordinate capacities in state, municipal and other civic planning bureaus, and that the concentration of planning and designing buildings in such bureaus must inevitably tend to produce stereotyped, mediocre, uneconomic and uninspiring results. . . .

"Outside of Washington, of 378 buildings [federal] to be erected in the United States, only forty in 18 states have been assigned to architects in private practice, leaving the remaining buildings in the office of the Supervising Architect of the Treasury. The American Institute of Architects submits that this policy is unfair to the nation at large."

In support of its position, the Institute cites

an address of President Hoover delivered in April, 1929: "It is the wish and demand of the American people that our new buildings shall comport with the dignity of the Capital of America, that they shall meet modern requirements of utility, that they shall fulfill the standards of taste, that they shall be a lasting inspiration. In architecture it is the spiritual impulse that counts. These buildings should express the ideals and standards of our times; they will be the measure of our skill and taste by which we will be judged by our children's children."

The Fine Arts Medal of the Institute was awarded to Frederick Law Olmstead of Boston, and the Craftsmanship Medal to Leon V. Solon of New York. Robert D. Kohn was re-elected president.

Italy's Art Syndicate

The first quadrennial exhibition of Italian art, which opened in the Palazzo delle Esposizioni in Rome on Jan. 3, will continue until June 15, according to an announcement of the Italy-America Society of New York. This exhibition is part of the general program of the Italian Art Guilds, which are represented in Italy's Syndicalistic Parliament by their own deputy. All Italian artists have been invited to join the art syndicate and take part in its work.

The syndicate organizes exhibitions every year throughout Italy, paying particular attention to the encouragement of young artists who have not exhibited before. From these local shows a committee selects the artists who will be invited to send to the national exhibition in Rome. A further selection is made for the Italian section of the Vienna Biennial, one of Europe's leading art shows.

Illinois Academy

The attendance was 5,000 on the first day of the fifth annual exhibition of the Illinois Academy of Fine Arts, April 15, at the new Merchandise Mart in Chicago, and the attendance on succeeding days averaged 2,500. The show closed on April 25, but will reopen for the Summer on May 9 in the gallery of the State Museum, Springfield. Governor Emerson will officiate at the opening.

The exhibition received high praise from the Chicago critics. The state of Illinois has appropriated \$10,000 for purchase prizes for this exhibit. The awards will be announced at Springfield.

The exhibition is a large one, there being 331 examples of painting, sculpture and the graphic arts. An illustrated article, quoting the critics and giving the list of awards, will appear in the next issue of *THE ART DIGEST*.

Ethnographic Paintings

A series of 50 ethnographic paintings by Hubert Stowitts, depicting the types, art and crafts of "ancient India," are being shown at the Corcoran Galleries in Washington. The primary purpose of the paintings is to preserve a scientific as well as an artistic record of the ancient culture of India which slowly is giving way before the industrial civilization of the West.

Among the types and crafts shown are Pandarum street singers, Chaliyan weavers, Namburi priests, Kalri fencing masters, cotton fluffers, brass engravers, ivory carvers, star gazers, goldleaf printers, Baluchistan fakirs, armored horsemen, snake charmers, Parsee priests, Chomu gypsies, Bihar wrestlers, Hindu untouchables and many others.

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